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*Langdon Warner*

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City of Manchester.



# Illustrated Catalogue

OF A COLLECTION OF

## Chinese Paintings, Japanese Paintings, and Colour Prints

LENT BY

JOHN HILDITCH, Esq.

City Art Gallery, Manchester

1910-1911

PRICE SIXPENCE.



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and Colour Prints



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# Art Gallery Committee,

1910-1911.

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(Councillor BEHRENS).

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*Curator,*

WILLIAM STANFIELD.

THOMAS HUDSON, *Town Clerk.*

The Exhibition will be open to the Public  
on Monday, December 12th, 1910,  
and will finally  
Close about January 29th, 1911.

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HOURS OF OPENING.

Each Week Day, from 10 a.m. to 9 p.m.  
Sunday Afternoons, from 2-30 to 5 o'clock.

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ADMISSION FREE.

## PREFATORY NOTE.

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The Art Gallery Committee are greatly indebted to Mr. John Hilditch for the loan of the Chinese and Japanese works of art detailed in the following Catalogue. He has kindly compiled this Catalogue, and is responsible for the attributions. They desire to express their thanks to him for his generosity and public spirit in lending from his collection, so many examples of paintings, drawings, prints, and books; and they trust that this Exhibition may be the means of stimulating a wider interest in the graphic arts of the East, differing so widely in theory and practice, from those of the West.



# Catalogue.

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## CHINESE PAINTINGS.

- A. Chinese Fish Market. VI century.
- B. Temple Picture. Confucius. Head of state religion in China. VII century.
- C. Finding treasure in the treasure bowl and god of wealth giving treasure to children. Emperor of China in the background. 'Kar-rako' style of hair-dressing. VIII century.
- D. Ceremonial Picture. The Amitābha Trinity, with central figure representing Buddha seated upon a lotus throne. VIII century.
- E. Gosai, a lady of a noble house, drinking wine. VIII century.
- F. Meeting of Go-sai and Ko-sho-sai with decorative banner. VIII century.
- G. Go-sai and Ko-sho-sai, a study in dress. VIII century.
- H. "Rigen Kobasho-o Toku." After the war! The enemy's surrender in camp. VIII century.
- I. A Thousand Buddhist Saints. Temple picture. X century.
- J. The earthly Paradise. Ming dynasty. This maki-mono shews the arrival of beatified beings in the earthly Paradise of the West, with floating figures dropping blossoms through the air. Taoist conception. XIII century.
- K. "In-Saisei-Koshi-moinya." Inset: A Chinese palace. With poem descriptive of the scene, and referring to political troubles and touching upon troubles caused through the ladies by the poet Toro-Yuran. XV century.
- L. "Seiyen Shinshoku Shinseki." By Shi-mei Yoshi. Peonies and birds on gnarled tree. With verses in Chinese by Nan-roh. XIX century.

- M. Ho-o-Raigizu Shinseki. The Lucky 'Ho' bird. By Chin-nan-Pin. XVIII century.
- N. "Nanhingaishi Shokaku Yenrei." Pine tree and cranes. By Chin-nan-Pin. XVIII century.
- O. Nanhingaishi. Sangensko. An autumn scene. By Chin-nan-Pin. XVIII century.
- P. Pukai Yurifu-Shinseki. Pomegranates, golden birds and lilies. By Chin-nan-Pin. XVIII century.
- Q. "Nanhingaishi. Shumei Kuishin." A spring scene. By Chin-nan-Pin. XVIII century.
- R. A garden in autumn. By Chin-nan-Pin. XVIII century.
- S. Kuiseki Shiuka. Plantation and rabbits. By Chin-nan-Pin. XVIII century.
- T. "Hyakuroku-zekaym-shinseki." An autumn scene with deer under the trees. By Chin-nan-Pin. XVIII century.
- U. "Chikuho-heian." Bamboo, parrots, and peony. By Chin-nan-Pin. XVIII century.
- V. A spring-time picture of plum-blossom, bamboo, birds, etc. By Chin-nan-Pin. XVIII century.
- W. "Hota-shinshu." Mandarin duck and the lotus, a favourite flower in China. By Chin-nan-Pin. XVIII century.
- X. "Sanyokaitai." Autumn scene. Sheep and goats. Nanhingaisha. By Chin-nan-Pin. XVIII century.
- Y. Herons and fragrant flowers. By Chin-nan-Pin. XVIII century.
- Z. (Japanese Painting.) Death of Buddha, a scene in which all creation mourns. This has hung in a Temple to which a lady had presented it to be only unrolled once a year, according to custom.
- AA. The meeting of three heroes on a mountain. By Rito. Ming dynasty.
- BB. Two highwaymen awed by the appearance of Rakan. By Rito. Ming dynasty.
- CC. An open air tea party in the spring time. Fan shape.
- DD. Boat on a lake and cottage by side of a pond, with flower gatherers. Fan shape.
- EE. Children gathering the fruits of Spring. Fan shape.
- FF. Chinese outdoor life. Fan shape.
- GG. Bartering in spring fruits. Fan shape.

HH. Chinese ladies among peonies and pine trees.

Fan shape.

II. A group of homely folk enjoying outdoor life in the spring time.

Fan shape.

JJ. A family group enjoying outdoor life.

Fan shape.

KK. Painting. Kakemono. Shin-Sen Hiyo-yo. A Chinese Sage. By Choku-gen Kun (Sho-shu).

### CHINESE COLOUR PRINTS.

LL. *Filial Piety Series.*

- (1) Yoka saving his father from the tiger.
- (2) Kuri hard at work.
- (3) Kunsei visiting her parents on wings of thought.
- (4) Kambuntei praying for food for his parents.
- (5) Rikuseki in an act of kindness to his father.
- (5) Child pointing the way to an aged traveller.
- (7) Youth comforting age.
- (8) A noted cake shop.
- (9) Saijun taking the fruit.
- (10) Travellers in heavy thunderstorm.
- (11) Sushin watching her father dig.
- (12) Bonso digging for young bamboo sprouts in the snow.
- (13) Chorán praying in the temple.
- (14) Osho breaking ice to catch fish for his father.
- (15) The boy Daishin at work in the fields.
- (16) Roraishi dancing for her parents.

MM. Hachi Sennin, an old Chinese witch, a lady carrying plants, and two friends looking at a book. By Riyu-Gai.

MM1. Hachi Sennin, an old Chinese witch, with toad, and ancient Chinese figures looking on. By Riyu-Gai.

### EXAMPLES OF CHINESE PAINTING ON RICE PAPER.

NN. Lady with fan.

NN1. A mandarin.

NN2. Caterpillars on leaves.

NN3. Gay birds.

## ORIGINAL DRAWINGS FOR COLOUR PRINTS.

1. A woman nicknamed Otafuku standing with her fan. An original drawing for colour print, by Mori-nobu, with his notes for colouring in gold, indigo, black, pink, vermilion, black, and flesh colour.
2. Unman, a Buddhist priest, mending his clothes. By Suika-kuten. Original drawing for colour print.
3. Famous Buddhist Priests. Original drawing for colour print with artist's directions for colouring. Number 1 in yellow and vermilion, number 2 in yellow and vermilion, number 3 in vermilion, indigo, yellow and white, number 4 in vermilion and indigo, number 5 in black, number 6 in orange, number 7 in indigo and white, and number 8 in vermilion, black, white and grey.
4. Chinese children, Karako style. Original drawing for colour print, with notes of colours to be used, viz.: white, green, orange, indigo and vermilion.
5. Ancient Chinese figures and landscape. Original drawing for a colour print, with artist's notes for colouring in vermilion, gold, black, white, brown and yellow.
6. "Hichifuku Zin." The seven gods of Fortune. Original drawing for a colour print with artist's notes for the various colours to be used: Green, yellow, vermilion, black and white.
7. Chinese Saké drinkers. Original drawing for colour print with artist's notes for colouring in vermilion, blue and white.
8. Benkei and Yoshitsune in the famous drama 'Ataka.' Original drawing for a colour print, by Kuninaga. (Kocho.)
9. The 'Shojo' dancing under a large saké cup after taking too much wine. Original drawing.
10. The Shojo, imaginary creatures with red hair drinking saké of which they are very fond and which always makes them dance. Original drawing.
11. Three Shojo, or orang-outang, drinking wine of which they are very fond. *Very early work.*
12. Tametomo, a Samurai of ancient times, and Sakano-nino-Tamuramaro, a savage conqueror, with god of wealth between them. *Very early work.*

## JAPANESE COLOUR PRINTS. PERIOD I.

## MATA-HEI, 1577—1650.

Iwasa Matahei (or Matabei), a man of romantic birth and history, has the distinction of being the originator of the "Ukiyoye," or popular school of painting, of which colour printing was the outcome. He studied the methods of the Kano and Tosa schools, but in his work it is his own individuality that is seen. The details of his life are scanty as the examples of his handiwork and he seldom put his name to his paintings. He was born 1577, died 1650.

13. Large painting. "Ladies of the Genroku period."

## MORONOBU, 1638--1714.

Hishigawa Moronobu began the highest form of a purely democratic art the world has ever seen. The school which Matahei began Moronobu built up, and to him belongs the fame of producing the first broadsheets known. He was born in 1638, the son of a clever maker of gold embroidery, and died in 1714. His prints were all either in simple black, or coloured by hand in two or three tints, and while in this branch of his art he was an exponent of contemporary life he also interpreted the fiction, poetry and sentiment of his day by his pioneer work in the illustration of books.

14. A picture of the Genroku period.

15. A sporting scene in the Genroku period.

16. "Raiko looking down upon a monster he has vanquished."

17. The head of a two-horned monster, exhibited at Court after being cut off by the men of Raiko in the famous mountain scene.

18. Court ladies to whom news has come of an outrage upon one of their friends, while near by waits Raiko awaiting their command to lead his men against the forces of Oyeyama.

## HANABUSA ITCHO, 1651—1724.

- 18A. Painting. Kakemono. New Year Festival and musical play called 'Banzan.'

## KORIN, 1660—1716.

O-gata Kōrin known also by the professional names of Sei-sei-do and Cho-ko-kin was a famous painter and lacquer artist who lived between the years 1660 and 1716, and is known to fame as the founder of the Kōrin school.

19. The infant son of a Samurai.

## HIRO MASU, 1679.

- 19A. Painting. Birth of Shaku, the historical Buddha who immediately after his appearance pointed upward and downward crying "I the only most exalted one."

## TORII KIYONOBU, 1664—1729.

Torii Kiyonobu, whose personal name was Torii Sho-bei, lived from 1664 to 1729, and was the founder of the long line of artists who devoted themselves chiefly to theatrical subjects or to the noted beauties of Yedo and district. Kiyonobu's drawing was of great boldness and vigour and he is said to have been the originator of the hoso-ye form of print.

20. Nakamuro Denkuro and Ichikawa Danjuro, actors, as famous warriors.

## TORII KIYOMASU, 1679—1762.

Torii Kiyomasu, the second great master of that great school of actor representation, was the immediate follower of Kiyonobu and almost excelled him as a draughtsman. He was born in the year 1679 and died in 1762. His compositions, in





No. 32. A Lady at her table with writing materials and a friend reclining beside her: near the window is a water vessel and dipper, with flowers.  
Masanobu. 1685—1764.

colours as well as in black and white, are rare, and his style is similar to that of Kiyonobu of whom he is thought by some to be a younger brother.

21. A young Samurai and his sweetheart.
22. The actor Yamanaka Heikuro as a demon and the actor Nakamura Denkuro as a Samurai.
23. The actor Ichikawa Danjuro as Suzuki-no-Saburo, a Samurai.
24. The Ryogoku Bridge and lively scenes below.
25. The actor Sakamoto Hikosaburo as Soganō Goro, the famous son of a Samurai.
26. Otani Hiroji as Yushima-no-Sankichi, a renowned chivalrous character.
27. With sheathed sword in hand Nakamura Shingoro, in the rôle of Kudo Sayemon, stands over the warrior Soga-no Goro who is represented by Sanogawa Mangiku, as he stoops in front of a castle wall.

#### MASANOBU, 1685—1764.

Okumura Masanobu, a pupil of Moronobu and one of the most eminent of the early Ukiye artists, used the names Hogetsudo, Bunkaku, Taicho, and Genzoku, beside the name by which he is generally known. He was born in 1685 and became a well known publisher as well as a famous artist who devoted himself to the glorification of feminine charms. He was the master of some notable pupils and died in the year 1764.

28. A merchant and a beautiful Oiran.
29. A Samurai's family in playful mood.
30. Home life. A lady playing the samisen for her visitors and an attendant carrying in refreshments.
31. Travellers along a busy high road.
32. A lady at her table with writing materials, and a friend reclining beside her. Near the window is a water vessel and dipper, with flowers.
33. A favourite dancer.

34. The actor Ichikawa Danjuro as Asahina Saburo dancing in ceremonial dress.
35. A Daimyo's servant resting from his task of carrying the pennons which are used in processions; with poem by Takatoshino Karamishi.
36. The poet Kino Kinka and his poem in which human life is likened to the sudden rising of the wind.
37. The poetess Chikei Naishi and her poem in admiration of the innocent daughters of country villages and their beautiful needlework done in winter-time.
38. An old fashioned posture of salesmen in business-houses, with poem on the changefulness of time by the poet Hōka.
39. The poet-priest, Sojō Henjo, sitting in his cottage home and admiring a lady's portrait. Approaching is a maid-servant from a nobleman's family. Near by is seen a waterfall and over the mountain pass above a farmer is wending his lonely way.
40. Usui-no Sadamitsu, a Samurai, fallen asleep.
41. Hako-o and Ichiman, sons of a famous Samurai, practising with swords that they may become clever swordsmen and kill the man who has killed their father.

#### SUKENOBU, 1671—1754.

Nishi-gawa Sukenobu, one of the most accomplished and prolific of all book illustrators, was born at Kyoto in 1671 and died at Osaka in 1754. He was known in private life as Nishi-gawa Ukiyo and in his work followed the lead of Okumura Masanobu. Excelling in his drawings of female figures Sukenobu was a man of mark and contributed a large share towards the bringing of the practice of wood engraving in Japan to the rank of a fine art.

- 41A. Painting. Kakemono. A palace lady in the Hino Hakame style of dress with her Kosho (boy servant) and cat.
42. A lady with her child and an attendant.
43. A girl admiring chrysanthemums.

44. The family of a high rank Samurai enjoying the beauty of autumn maples.  
45. The ladies of a Daimyo's household pulling new year pines.

TOSHINOBU, w.\* 1720—1763.

Okumura Toshinobu, son and chief pupil of Okumura Masanobu, was at work between the years 1720 and 1763. His work, which is scarce, is in the style of the *early* colour printing.

46. A lady and her daughter looking out upon children making a huge snowball.

SHIGENOBU, w. 1728—1740.

Nishimura Shigenobu worked between the years 1728 and 1740 and came of the artist family of Nishimura. His work is rare and one of his chief titles to fame is the artistic training which he gave to his son Shigenaga.

47. A Festival dancer at Shimachi, Osaka.

SHIGENAGA, 1697—1756.

Nishimura Shigenaga, son of Nishimura Shigenobu and a propagator of the methods of Masanobu, lived from 1697 to 1756. In 1743 he produced the two-colour print, and a little later saw the production of the three-colour print. He was a tradesman as well as an artist and among his art pupils were Harunobu and Toyonobu.

48. Toenmeis, a famous literary man of China.

TOYONOBU, 1711—1785.

Ishikawa Toyonobu, named also Ishikawa Shuha, was born in 1711 and died in 1785. He was a pupil of Shigenaga and in

\* "w" refers to the "working period" of each artist.

his prints, nearly all of which were issued in his young manhood, the influence of Okumura Masanobu may be traced.

49. An actor in female character looking out upon a waterfall.
50. New Year merriment. Girls playing ball.
51. The actor Kitsujiro Segawa.
52. A Geisha girl smoking and thinking out a problem; with verse in Chinese characters in which the writer wonders why the maiden does not "speak to him with open mind and be not afraid of him."

#### KIYOHIRO, 1708—1766.

Torii Kiyohiro, pupil of Shiro Kiyonobu, was born in 1708 and died in 1766. He was a gifted and clever draughtsman, drawing with much elegance beautiful patterns on ladies' robes. His prints were largely confined to *beni-ye*.

53. The actor Tominosuke Arashi as a Court lady of the Genroku period.

#### KIYOSHIGE, w. 1716—1735.

Torii Kiyoshige, pupil of Kiyonobu, maintained the traditions of the theatrical section of popular art by his productions of actor prints. As a book illustrator and maker of *Kakemono* he also achieved fame. His best working period lay between the years 1716 and 1735.

54. Nakamura Sukegoro in the character of an "Otokodate."
- 54A. Painting. *Kakemono*. A lady of the Genroku period.

#### KIYOTSUNE, 1735—1785.

Torii Kiyotsune, pupil of Kiyomitsu, was a talented book illustrator and colour print artist of whom little is known save that he flourished between the years 1735 and 1785. His prints, frequently bearing traces of the influence of Harunobu, with whom he was associated, are now extremely rare.

55. The actor Yawozo in character.
56. The actor Otami Tomoimon as Matsueno-Genjo and Otami Hiroji as Kinsuke, engaged in a fight by the river side.
57. Chiuzo Nakamura in the role of a Samurai.
58. Monnosuke Ichikawa as a Daimyo.
59. Mitsusaburo Bando as the Daimyo Yorimitsu-ason.
60. The actor Hiroji Ohtami, in character, standing by a public washing place.

#### KIYOMITSU, 1735—1785.

Torii Kiyomitsu, son of Kiyomasu and known in private life by the name of Hanzo, was born in 1735 and died in 1785. As a tradesman he was maker of the musical instrument called the samisen and as an artist he rose to the headship of the Torii line in succession to Kiyomasu. Grace and sweetness characterise his work and he was the first colour print artist to introduce blue into his colour schemes.

61. A popular young lady admired for her charm of manner.
62. The actor Yenzo Nakamura as the Samurai Hatakeyama Senziro, and the actress Matsuye as Michi-no-Ku.
63. The actor Nakamura Nakazo and Ichikawa Danjuro in the character and dress of two Samurai of high rank.
64. The actor Ichimura Kamezo as a Samurai dancing.
65. A lady of the Genroku period eloquently dressed and reading a love-letter.
66. The actor Ichikawa Danzo as a Samurai named Aoto Tamon, the author of inscribed poem in praise of the cleverness of man and the beauty of the peony.
67. Boy beating drum.
68. Boy beating drum (companion to above).
69. Kagckiyo, a robber, in gaol.
70. The actor Sakamoto Hikoichiro in the character of Yoicho, a Samurai.
71. The actor Kikugoro Onoi as a Daimyo.
72. Portrait of a gentleman unsheathing his sword.
73. *Hashirakaké*. Watanabe-Tsuma, a strong and famous warrior, fighting the devil at gate of temple in which fight the devil loses an arm.

74. *Hashirakaké*. The warrior Takamori writing poetry on a cherry tree.

TERUSHIGE, w. 1740—1770.

Katsukawa Terushige, pupil of Kiyonobu.

75. Three of the seven gods of wealth.

TOYOMASA, w. 1770—1780.

Ishikawa Toyomasa was a pupil of Toyonobu and worked from 1770 to 1780.

76. Bubbles, and boy praying to the god of wealth.

77. Children playing tricks upon an old man asleep and writing with Indian ink upon his face. An interior scene with a mother and her child.

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## PERIOD II.

HARUNOBU, 1705—1772.

Suzuki Harunobu, born in 1705 and a pupil of Nishimura Shigenaga, began to make colour prints about the year 1764 and died in 1772. The work accomplished in this short space of time arouses enthusiasm in every lover of Japanese art for the graceful, cheerful genius of Harunobu left an influence to be traced in the work of all his notable successors as well as in his contemporaries. His paintings of women are exquisite. In colour prints he was the first artist to use a palette of unlimited colours and at his hands the art of the Japanese Colour Printers was brought to perfection.

78. Painting on silk. A lady counting the threads for her embroidery.





No. 93. The Seven Gods of Fortune sailing over a turbulent Sea. (Suzuki.)  
Harunobu, 1703—1770.

79. Tawara Toda, an ancient warrior, standing on the Seta Bridge by the side of Lake Biwa and looking up to the Mukaze mountain.
80. A poor priest shewing the unloveliness of greed to a group of girls.
81. Girls weeding rice fields in spring-time. Genroku period.
82. Figures on verandah of tea-house.
83. An interior; with two young lovers.
84. Street fan-sellers smoking beside a stall.
85. Kamuro girl blindfolding a man.
86. Interior scene of house by the river on an autumn evening.  
A lady reading with a friend smoking; Poem by Jakuren, a Buddhist priest.
87. Young man, probably under the influence of wine, seeking to pay attention to a young lady. He is described by the Japanese as a "temporary lover."
88. A respite from labour. A girl busy in the rice-field has stopped to get a light for her pipe from a young man passing by.
89. Gathering mushrooms among the pine trees.
90. Street scenes in Yedo before the great fire. Mei-seki period.
91. Cherry blossom at Asuka Yama, a famous cherry blossom hill in olden times.
92. A Japanese beauty and two young girls.
93. The seven gods of fortune sailing over a turbulent sea.
94. Michitose, and a short poem telling how she has been dreaming of her lover and listening to the cuckoo at midnight.
95. Girl with playful monkey. Genroku period.
96. Lady and her poem which speaks of the sweetness of home-life in the country.
97. Michi-tose going to open the door upon hearing her lover's knock.
98. Yotsuneya Tomiyama admiring the chrysanthemum she has just placed in a bamboo vase.
99. The poetess Yamashiroya Tatsukase making tea in the elaborate 'Chanoyu' style. With poem dedicated to the winter's first snow.
100. Hiyogoya Ohsu preparing to play the Koto.

101. Kashiwayer Hananoi reading a love-letter.
102. Hatsu-Kaye looking at the present of jewellery just received from her lover.
103. Waka-Matsu playing with pet dog.
104. Ku-re-ha reading a love-letter.
105. Hana-Katsura playing with a cloth ball.
106. Kin-zan standing with a pet rabbit after seeing her lover away.
107. Shike-Zuru preparing to go out to see the autumn maples with their crimson leaves.
108. Ise-ya Mitsu-Yama lighting the 'Ando,' an ancient lamp which burns vegetable oil.
109. Young lady listening to the night song of the cuckoo in the plum and cherry blossom season. Descriptive poem above.
111. The poetess Mino-ura looking through a book for characters which stand for love. She is sitting, pipe in hand, by the fire-case, and above is her poem descriptive of a distant snowy bank.

"SPRING-TIME PICTURES," 1771.

- 111-1. Two ladies by garden hedge with poem on the subject 'Winter.'
2. Wintry scene, crow on tree, with poem about frost and snow.
3. Girl looking out into the garden at the autumn maples.
4. Autumn maples and faggot gatherers passing along a hilly path.
5. Lady looking out after her bath with poem on the beauties of a moonlight night.
6. Wild flowers by the side of a pond and the moon's reflection in the water.
7. Nightingale on plum tree and poem on the beauties of spring.
8. Two young ladies writing a poem on the sweetness of the nightingale's song.
9. Young lady reading a book with poem on the hanging plant called Tachibana.

- 111-10. Young lady reading a book and poem on spring flowers.
11. A maidservant with a lantern at the house Maruya with poem on "Light at night."
  12. Group of young ladies with musical instruments, with short verse on "Light at night."
  13. Young lady standing by large snowball and poem on evening snow.
  14. Lady and her daughter standing by bamboo hedge, and poem on evening snow.
  15. "Showers at night." A lady roused from her sleep by the sound of rain has got up and opened her window and is seen looking out. Poem above is on "Midnight."
  16. Deer under the maple tree and poem on the deer crying as it ascends the hill.
  17. Lady looking at young rice plants in field, and poem on the subject.
  18. Group of ladies in garden and poem on the passing of the wind over the cherry blossom.
  19. Group of young ladies under cherry blossom tree near a bamboo barrier, and poem on the breezes of spring.
  20. Lady travellers listening to the cuckoo as they wait for letters in their hotel.
  21. Young lady writing poem on the fragrance of the plum-blossom as it is carried to her on the breezes of spring. With poem above on the same subject.
  22. A room opening on to a garden with plum-blossom tree and brook in the distance. With poem on the blossom.
  23. The moon seen beyond branches of pine tree, and poem in admiration of its beauty.
  24. A lady and her daughter turning from their room to admire the beauties of a moonlight night and poem in praise of the scene.
  25. Lady composing a poem in admiration of the evergreen pine and verse above in praise of the constancy of woman's love—"unchanging as the pine."
  27. Heavy summer shower falling upon a garden table and a mass of hollyhocks, with poem in praise of summer rain.

- 111-28. Ladies resting in the cool of the evening while above them floats a poem which is attached to the overhead bell.
29. A sea-side view with ships, pine-tree, and sea-birds, and poem descriptive of the scene.
30. Lady looking from her room across to the sea-shore with poem describing the scene she sees.
31. Lady woke up in the early morning by the crowing of a cock, with poem above entitled "The neighbour's cock."
32. A bath-room in a garden with poem on the beauties of early morning.

## SO-SEN, 1747—1820.

112. *Painting*. Kakemono. Monkey catching frog among the ashi rush or reed.

## KORIUSAI, w. 1760—1780.

Isoda Shobei, generally known as Koriusai, has left the world but few particulars of his life. He was a military officer, of good social standing, but chose the path of the printer as a matter of unpleasant necessity. He worked from 1760 to 1780 and added a new charm to colour printing by the splendour of his colours, while his fine talent in composition led him to new successes in the designing of hashirakaké.

- 112A. Boy playing with a drum near a draped curtain.
113. Child at play with pet dog.
114. Child at play crawling beside a toy figure of the god Daruma.
115. Boy playing with head of lion mask.
116. Boys playing at wrestling.
117. Toriawasa (a comic opera) fighting cocks. Sakichi Yoshiosuke and Wakatake Torayi Wakaki, two fighting women, and Maryiya Minoya.
118. Interior of a house overlooking a river.

119. Group of ladies, one of the number dressed like Komoso, the musician.
120. Musical drama. Manki as Atsuna, Kamekichi as Yojihei and Menami as Okiku.
121. Musical drama. Manki as Akishino, Kamekichi as Nikaido China nono-suke, Tsuriji as Yugeosuke, Menami as Hashibano Kamehimi.
122. Sunset view at Nankai, South of Japan, and ladies enjoying the cool evening air.
123. The elopement of Tatanobu and Shizukat in the play "Yoshitsune Senbousakura."
124. Oiran girls of the house Otaikuya.
125. *Hashirakaké*. Lady standing on garden step with foot near a bowl of gold-fish and hand resting on branch of plum-blossom tree.
126. *Hashirakaké*. Lady standing by a garden hedge and monkey playing with her dress.
127. *Hashirakaké*. A girl in the dance "Sanba-So," which often precedes a play upon the stage.
128. *Hashirakaké*. Yasoji, Hienazuru, and Yusono, ladies of the tea-house Choziyai.
129. *Hashirakaké*. Portrait of Mitsuzane Sugawara (Tenjin San) with poem in the Chinese language extolling his memory.
130. *Hashirakaké*. Lady dreaming of lucky subjects, as Fujiyama, the egg-plant and the hawk.
131. *Hashirakaké*. Lady and attendant standing beneath four hanging lanterns.
132. *Hashirakaké*. Young lady adjusting her mosquito curtain before retiring for the night and a pet cat playing about.
133. *Hashirakaké*. Komurasaki carrying a flute as she walks with her lover Gompachi.

## SHUNSHO, 1726—1792.

Katsukawa Shunsho, born in 1726 and died in 1792, was a pupil of Shunsui and a prominent and distinguished artist of the Ukiyo School. He quickly turned his attention to the

delineation of actors, for he himself possessed dramatic powers, and his prints became exceedingly popular. He was a master of a number of distinguished pupils, including Kokusai.

134. A chivalrous man on the look-out for his enemy.
135. An aged Samurai and his wife. They have been watching, evidently to the wife's dislike, the falling snow around them. Now the Samurai has taken up the little fire-case and they are about to move into another room.
136. A Samurai reading in secret a love-letter.
137. A Samurai practising with wooden swords.
138. Actors crossing swords under pine tree.
139. A Samurai's servant braving the elements on a wintry day.
140. A Samurai within a shrine leaning upon the stone wash-bowl presented by Daito, whose name is inscribed upon it.
141. A Daimyo's servant carrying a stone monument to test and increase his strength. He is praying to Fudomyo, a Buddhist god, for help.
142. A Samurai of high rank approaching the Daimyo with papers pertaining to war.
143. A lady of a Samurai's family dressed as a public dancer.
144. An actor in character as a Samurai carrying a large spear.
145. An actor in character as Lord Moronao, the enemy of the forty-seven Ronin.
146. A Samurai's Kerai (servant) who has just cut down a great bell with his sword.
147. A young priest with his rosary.
148. A Samurai off duty and walking round his garden. In one hand he holds a pipe, in the other a small fire-case.
149. A lady carrying a Fabako-bow (fire-case).
150. A Samurai's wife carrying flowers to a graveyard on a snowy day.
151. A Daimyo's chair-carrier in travelling dress.
152. A Daimyo's servant with paper lantern.
153. The actor Monosuke in character in a snow scene.
154. A Geisha girl with carved lion in her hand.
155. A Geisha girl holding the portrait of a wrestler.
156. The wife of a popular hero.

157. The son of a Samurai dancing.
158. Two hunters seeking rest under a fir-tree.
159. The actor Sawamura Dennenosuke as a Samurai in uniform with bow and arrows.
160. Nakamura Danjuro as Myō-mai, a Samurai, taking part in a dance.
161. "Man-zai," a New Year musical play for out-door entertainment, and shewing pine, plum, and bamboo decorations.
162. Ise, a poetess, and her poem on the world's fleeting glories.
163. A lady of a nobleman's court admiring a flowing stream in the spring-time.
164. A Court lady standing between pine-trees and Temple Torii.
165. The Chuishingura at the theatre. Scene I.
166. A symbolical picture shewn at marriage ceremonies.
167. Two noblemen sighing at the shortness of the summer nights and listening to the song of the cuckoo.
168. A court noble calling upon a poetess.
169. A court noble visiting the palace Choseiden.
170. The Silk Industry.
171. *Hashirakaké*. Shoki, a god to keep devils away. Following the Chinese custom the Japanese place representations of Shoki over the doorway of their houses.
172. *Hashirakaké*. Ushikawa and Benkei fighting at Gojo Bridge.
173. *Hashirakaké*. Tiger under bamboo.
174. *Kakemoye*. The death of Buddha.

## SHIGEMASA, 1738—1819.

Kitao Shigemasa, known also as Ko-sun-sai, Kwa-ran, and Sa-suké, was one of the best draughtsmen among Japanese artists. He was born in 1738, was a pupil of Nishimura Shigenaga, and died in 1819 after acquiring fame as a colour printer, a calligraphist, and a book illustrator.

175. Three beauties of the Oiran. From left to right: Meizan, Karanta, Hinazuru.

- 176. Feeding the silk worms.
- 177. Making floss silk from low class of cocoon and girl making sweet-cakes.
- 178. The silk industry.

MASAYOSHI, 1800.

Keisai Kitao Masayoshi, called also Jō-shin, was the son and pupil of Shigemasa and was born in 1761. He is specially noted for rapid sketches formed by careless strokes of the pencil and a hasty wash of colour. Many of his drawings represent the comic scenes of homely life, but when his career ended in 1824 he was reckoned among the eminent artists of his day.

- 179. Rapid brush sketch.
- 180. Rapid brush sketch.
- 181. Rapid brush sketch.
- 182. Rapid brush sketch.
- 183. The Jashimai birds on the maple tree in autumn.
- 184. The Hakuto-o birds on the loquat tree.

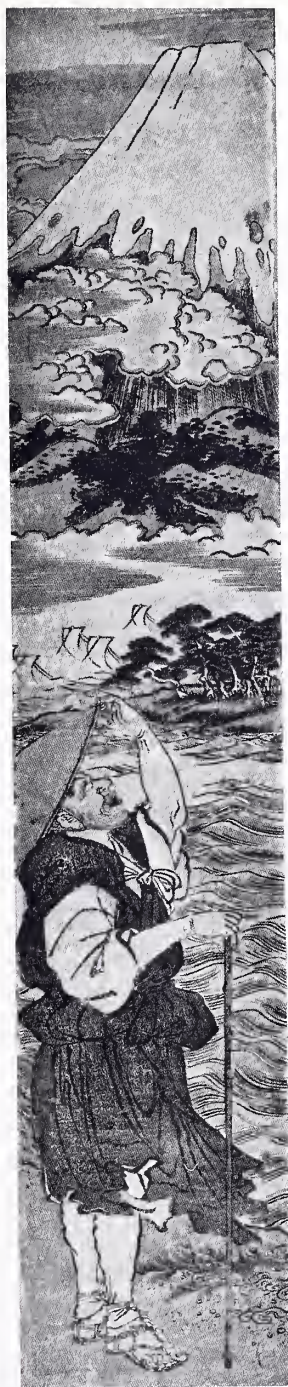
MASANOBU (TANAKA), w. 1754—1771

- 185. *Hashirakaké*. Yoshitsune playing a flute at the gate of the lady Joruri's house.

MASANOBU, 1761—1816.

Kitao Masanobu, known as poet and novelist under the name Kioden, was a pupil of Shigemasa and a man of great versatility and repute. He was born in the year 1761 and died in 1816 in the heyday of his fame. His prints are rare.

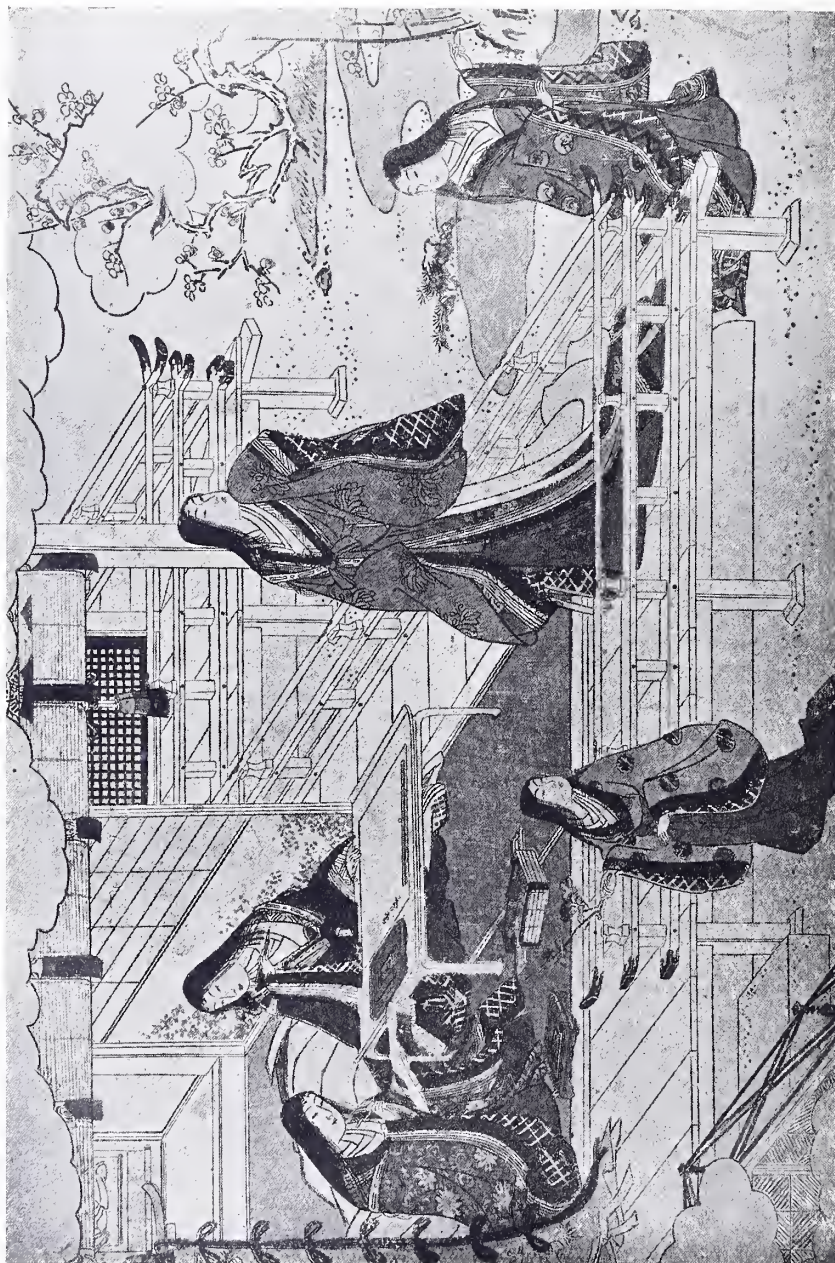
- 186. A trio of ladies singing and dancing on a wintry day at Retsusaki, one of eight popular places in Kanazawa.
- 187. *Hashirakaké*. The Buddhist priest, Sai-go-Hohshi, famous for his intense love of Nature.
- 188. The goddess of wealth playing the biwa and a young girl preparing to play the samisen.



No. 187. The Buddhist Priest, Sai-giô-Hohshi, famous for his intense love of Nature. Kitao Masanobu. 1761—1816.







No. 197 A Group of happy Court Ladies writing poems and listening to the nightingales. Kiyonaga. 1742—1815.

## KIYONAGA, 1742—1815.

Torii Kiyonaga, named also Séki Shin-suke, lived between the years 1742 and 1815. A pupil of Kiyomitsu he was not long in granting to himself a freedom from all conventionalism and through the influence of his strong drawing he quickly rose to the head-ship of the Torii sub-school.

189. "The Serenade. History of Ouchwaka and Iorouri."
190. Two Chinese looking at a Kakemono.
191. Utagawa of Yotsuni-ya (the figure to the right) and her attendants. *First impression from the block.*
192. The actor Iwai Hanshiro in female character as Kashiku, standing near Hana-ya, a tea-house, and holding in her hand a sharito.
193. A lady on a balcony.
194. A nobleman's daughter under cherry blossom-tree. To the right is seen the corner of the great bell. Inscribed above is a poem which speaks of the clouds hiding the view of the Palace Bow-no-niza.
195. A famous actor in female character.
196. Hina Matsuri. Doll festival in the third month.
197. A group of happy Court ladies, writing poems and listening to the nightingale.
198. "Ta-yew" girls of the Tokugawa period.
199. View of the River Sumida and of restaurants and houses roofed with straw.
200. Two Samurai and their Geisha girl friends in restaurant near famous plum-blossom show place at Houjo. The girls have written poems and hung them on the tree according to custom.
201. Gentleman and Geisha girls in restaurant with view of Susaki sea-coast, Bay of Tokyo.
202. Visitors to the tea-house under the pines on the hill at Nippri, near Tokyo.
203. Workmen, carpenters, and people of all classes visiting the shrine Kaudamyojin, and the market near by, on the eve of the New Year.

204. Visitors in restaurant overlooking Susaki sea-coast, Bay of Tokyo.
205. Procession of Geisha girls in Festival costume.
206. The shrine Kameido-Teujin, in Honjo, with its famous wisteria, and Taikobashi Bridge.
207. Ladies in restaurant at Honjo with view of rice-fields beyond which give employment to weed-pullers in the spring time.
208. Watching a Geisha Girls' procession from a Yoshiwara house.
209. Danjuro Sahikawa as Kagekiyo Akushichibiyon, a famous robber.
210. The actor Nakamura Matsui at the theatre Sakuragimimoru.
211. Girl taking her part in Noh-Kiogen, a musical play.
212. Girl with flute in the musical play Noh-Kiogen.
213. Girl playing Tzumi, a kind of drum, in the musical play "Noh-Kiogen."
214. A Samurai's girl playing Tzumi, a kind of drum, in the New Year festival.
215. *Hashirakaké*. A lady by a river.
216. *Hashirakaké*. Kitchen scene. Preparing dinner. Upper figure reaching down basins from a cupboard and lower figure preparing "Miso" soup.
217. *Hashirakaké*. Summer morning glory. Lady with tooth brush in her mouth preparing to attend to her toilet. On the bell above hangs a summer-time poem.

#### HARUTSUGU, c. 1770.

218. *Hashirakaké*. Three Geisha girls in a tea-house with a gentleman friend.

#### KOKO.

219. Nakamura Kiyosaburo as the woman Osai holding up the colour print portrait of an actor.

#### RINKOKU, 1795.

220. Ogiya Takikawa playing the samisen in her room.





No. 222. Onoye Kikugoro. Sharaku, w. 1790.

## SHARAKU, w. 1790.

Toshinsai Sharaku, whose sudden fame was won through his grotesque exaggerations of the facial expressions of actors, worked as a colour print artist about the year 1790 for a short time only. He was by profession a dancer in the operatic performance called "No," and examples of his work as an artist are rarely seen.

221. Iwai Hanshiro in female character.

222. Ouoye Kikugoro.

223. Ichikawa Ebizo.

## BUNCHO, 1764—1796.

Ippitsusai Buncho, a pupil of Ishikawa Kogen and follower of Shunsho, worked between the years 1760 and 1780. His work is famous for its easy flow of line, soft colouring, and fineness of drawing, and his prints are now scarce.

224. A dancer in the Kamishimo dress.

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 PERIOD III.

## SHUNMAN, 1785—1815.

Kubo Shunman, pupil of Shigemasa and follower of Kujonaga, was noted as a writer of comic poems and as an artist of great freshness and originality who painted with his left hand. His light, fanciful touch stamps each example of his work with his own individuality and he worked between the years 1780 and 1800. He was known also by the name Shosado.

225. Ladies in covered boat amid a heavy shower.

## SHUNKO, w. 1765—1800.

Katsugawa Shunko, known also as Shun-o, was a favourite pupil of Shunsho, the artist who used a seal shaped like a jar

and therefrom received the nickname "Tsubo" (jar) through which Shunko also received the name Ko-tsubo, or "the little Jar." He was an artist of great merit and some of his work is scarcely distinguishable from that of his master. He died in the year 1827 after living as a recluse for several years in the temple of Zempuku.

- 226. A Daimyo's servant and his wife.
- 227. A Samurai's servant who has been quarrelling with another and now holds up part of his sleeve in token of friendship.
- 228. A Samurai's servant who has been quarrelling with another and now holds up part of his sleeve in token of friendship.
- 229. A rich merchant known as "Daijin."
- 230. An actor in character holding a makimono.
- 231. A Samurai travelling with shaded lantern.
- 232. An actor as a witch by the side of maple trees and river.
- 233. Kaino-shin-gen, a brave and famous Daimyo in his camp.
- 234. Ono-dofu watching the frogs leap up to the willow-tree.

#### SHUNJO, w. 1780—1790.

- 235. Young lady dancing the Harugoma dance.
- 236. Beating the Tsuzumi drum on New Year's day.

#### SHUNCHO SAI, w. 1785—1810.

Katsugawa Shuncho, the dates of whose birth and death are unknown, excelled in the art of colouring his designs and was one of the most faithful disciples of Torii Kiyonaga. By his clever book illustrations he helped forward the important work of educating the public eye and mind through the aid of that medium, and for twenty years he illustrated small novellettes called "Kuzayoshi." A man of charming spirit, Shuncho as an artist was almost equal to Kiyonaga, and if his prints lack that master's majestic touch the two artists are strongly akin in grace and tender beauty.

237. *Hashirakaké*. Man servant preparing dinner in the kitchen and pausing a moment to receive orders from his mistress.
238. *Hashirakaké*. Kintoki, child of the mountain spirit, playing with blue devil on the top of staff while a monkey beats the drum.
239. *Hashirakaké*. Summer-time picture of lady in a garden standing under a willow-tree, near a bamboo seat.
240. *Hashirakaké*. Shizuka, a beautiful Oiran.
241. Picnic party in the Province of Idzumi.
242. A stone-mason at work in house built of Izumi-oshi stone.
243. Ushitaki, a place famous for its maple-trees, with all sorts and conditions of people on holy-day bent.
244. Biwagake, a rocky place, with view of the borders of two provinces—Kishin and Serishin.
245. The actor Kanya Morita as a Samurai wearing his long robes.
246. The actress Segawa Roko and poem by Waiko.
247. A lady and her maids enjoying the beauty of the maple trees.
248. The actor Ichikawa Yawozo with Arashima Rinzo.
249. Group of ladies loitering on the way to the Buddhist Temple of Fugen Bosatsu in the Oshigami village. The tall stone near the iris field gives the direction to the temple.
250. Ladies waving their good-byes to departing friends.
251. "Takara-bune." The treasure boat full of treasures sailing over the sea. An original drawing for colour print.
252. Geisha girls at a cherry blossom show place.
253. Kuniyo, Ai, and Shizu, three Geisha girls of the house Yodoya.

## SHUNZAN, w. 1776—1800.

Katsugawa Shunzan, the artistic product of the teaching of Shunsho and Shunyei, takes his stand in the world of art as a somewhat solitary figure for all concerning him is lost in oblivion save the examples of his work which shew him as an

artist lacking neither force, originality, or beauty. His period of working was in the last decade of the 18th century.

- 254. A daimyo's family, enjoying summer pursuits, and child playing with cage of fire-flies.
- 255. Girls preparing to play the samisen and koto.
- 256. *Hashirakaké*. Series 1. Hichi-Füki. Jin. The Seven Gods of Fortune.
- 257. *Hashirakaké*. Series 2. Hichi-Füki. Jin. The Seven Gods of Fortune.
- 258. *Hashirakaké*. Series 3. Hichi-Füki. Jin. The Seven Gods of Fortune.

#### SHUCHO, w. 1790—1800.

- 259. *Hashirakaké*. Den-bei, a popular character, and Shun his wife.
- 260. *Hashirakaké*. Hisu-Matsu, a merchant's clerk, and Osome, a merchant's daughter, whose wishes regarding marriage being frustrated threw themselves together into a river.

#### UTAMARO, 1754—1806.

Utamaro, whose personal name was Yusuke and who was born in the year 1754, was the famous colour print artist whose prints were the first to be received in Europe. The son of a painter of repute and descended from an old historical family Utamaro prepared to cut his own path through life when quite a youth by quarrelling with his father. His career proved to be one of sad dissipation, but the constant use of his great gifts, after studying in the Kano school, placed him in almost the first rank of Japanese artists and his exquisite figures of women are known throughout the world. He died in 1806.

- 261. Ladies' Public bath.
- 262. Hana-ogi, a Yoshiwara Girl, of the house Ogiya at Yedocho-nichome in Yedo.
- 263. Two of the "eight beauties of the Geishas." Picture designed to shew the style of head-dress.



No. 261. Ladies' Public Bath. Utamaro. 1754—1806.



264. A lady of noble family and her attendants.
265. Two middle-class ladies spinning cotton.
266. A Young Samurai and girl-friend.
267. Nonel's picture: Figures to the right are Ugiri and Sumiemon.
268. A beauty with her fan.
269. Training young cherry blossom tree. "Ikebana on Sashibana."
270. Lady reading at even-tide.
271. Interior scene. Watching men sell fish at the door.
272. Tsu-no-tamaya Hinasode and a Geisha girl friend.
273. Imoujiya Ichimoto, a popular beauty.
274. Omoujiya Ichimoto and the little girl Senraku.
275. Meikun Gaku ya Sugata! Portraits of celebrated courtezans of the music houses. Midorigi of Waka-Matsu-ya seated beside her tobacco-box.
276. A Samurai's family of the Genroku period.
277. Furin Mana Komachi. Dressing the hair of one of seven beautiful ladies.
278. Girl dressing the hair of a friend who lazily reads a letter.
279. Matsubaya Mortsumura writing a verse in praise of cherry blossom.
280. Hachirobei Otsuma spending an evening at home with wife and child.
281. Samurai travelling with their servants.
282. Chojuga Tokin arranging her flowers.
283. Comic street dancers.
284. The beautiful wife of Honshiro in her fashionable summer dress.
285. Iris and convolvulus arranged in basket-shape vases and hung over an imitation well for table decoration.
286. A gay lady of Ogi-ya.
287. Two Samurai dressed in Chinese style and reading a letter.
288. Tortoise holding vase with cherry flower.
289. "Ukiye Yedo Ryogoku Bashi Suzumi no zu." Evening view over Ryogoku bridge, Yedo, and fireworks on the night of a river fete.
290. A Samurai and lady companions dancing and drinking saké.

291. A Samurai and his wife in uniform dress.
292. Old fashioned type of Yoshiwara girl.
293. A Daimyo's family dressed in uniform.
294. Lady nursing child playing with mask of a lion.
295. Yoshiwara girls in their dressing-room.
296. Old-fashioned type of Yoshiwara girls of the house  
Omonjiya.
297. Old-fashioned type of Yoshiwara girls of the house  
Omonjiya.
298. Chinshingura incidents in life. Inset: The tenth scene  
of the play which is being imitated by a drunken man  
in the Yoshiwara, as shewn in the picture.
299. Two beauties of the household of a Daimyo.
300. Carrying sea-water. The plover, regarded in Japan as  
poetical birds, are hovering overhead.
301. Lady with fan and revolving lantern. Inset: Fuse.
302. An actress preparing for her part in the play "Su-sai."  
Inset: Place named Su-sai.
303. Lady washing dog. Inscribed above is an appeal, issued  
by an Educational Society to the general public, for  
kindness to all dumb animals.
304. Lady plucking cherry blossom to take home, attended by  
her servant who carries a water-bucket and lunch.
305. "Nishiki-ori Utamaro Kata Shin Moyo." New style  
Utamaro pattern brocade weaving.
306. Peony in basket-pot and poem in praise of its beauty.
307. *Hashirakaké*. Lady in walking attire.
308. *Hashirakaké*. Osome and Hisamatsu, the lovers of a  
famous story.
309. *Hashirakaké*. Two Geisha girls, each holding a love-  
letter.
310. *Hashirakaké*. Young man playing with child held in its  
mother's arms.
311. *Kakemono-ye*. A rainy day. Girl wearing high clogs.  
A rare example.

## GYOKIN.

312. Painting. *Kakemono*. Eagle study.

## SHIKO, w. 1780—1800.

Shiko, whose early work appeared under the name Choki and who was a devoted pupil of Toriyama Sekiyen, the father of Utamaro, has won for himself a lasting fame as one of the most tender and graceful figure designers of his time. He worked in that golden period of colour printing between the years 1780 and 1800 and his prints are now extremely scarce.

313. Ladies borne on the shoulders of men across the river Abekawa.

314. Ladies borne by chair-bearers across the river Abekawa.

CHOKI (see Shiko).

315. Boats on the river with fair passengers.

## YEISHI, w. 1780—1800.

Chobunsai Yeishi, known also as Hosoi Yeishi and a member of a family of Samurai rank, took his early courses of study in the Kano school and later caught the spell of Kiyonaga's magic. His harmonious colours and delicacy of touch give a distinguishing sense of calmness and repose to his prints and make him the founder of a style graceful, effective, and refined.

316. Lady archers practising, an attendant kneeling beside them.

317. The Silk Industry. Woman weaving in her own room.

318. An unexpected procession of Yoshiwara girls of the house Chitoseya.

319. Ladies at leisure reading a book.

320. Ladies enjoying their leisure.

321. Ladies feeding birds.

322. A lady and her attendants watching the petals of cherry blossom floating on the river, with poem on the subject inscribed above.

323. Ladies on the water in a covered boat, one waving her hand to a passing friend.

- 324. Geisha girls' pleasure trip on the river.
- 325. Two elegantly dressed ladies, with their maid-servant, visiting the straw-roofed tea-house near cherry blossom show place at Yedo.
- 326. Ladies visiting cherry blossom show place. Tea house at the back.
- 327. A cherry blossom hill in the spring time, with lady and her maid preparing for a picnic.
- 328. *Hashirakaké*. Lady on her way to her bath-room.

YEISHO, circa 1800.

Shokosai Yeisho, at work between the years 1780 and 1800, devoted his art chiefly to the production of colour prints in triptych form. A pupil of Yeishi, Yeisho followed his master's style and produced designs which shew a broad and forcible artistic spirit and which won him a great popularity.

- 329. Sasaya Kasugono in her summer dress.
- 330. A fair daughter of Japan.
- 331. Lady and sweet flags.
- 332. Lady and peony.
- 333. Lady and her favourite flower, the Imo.
- 334. Lady and chrysanthemum.
- 335. Hyogoya Mitsuhama, a popular beauty.
- 336. *Hashirakaké*. Two ladies on balcony of house.
- 337. *Hashirakaké*. Lady amid the cherry blossom and her friend gathering flowers.

TOYOHARU, 1733—1814.

Utagawa Toyoharu, pupil of Toyonobu and founder of the Utagawa branch of the popular school of Ukioye, was born in 1733 and died in 1814. His works are now exceedingly scarce and wherever found are valued for the harmony of their colour schemes. Toyoharu, it is said, was one of the first Japanese



No. 325. Two elegantly dressed Ladies with their Maid-servant, visiting the straw-roofed Tea-house near Cherry Blossom Show Place at Yedo. Yeishi. 1780—1805. Seal: Yamatomoi.



colour print artists to learn the rules of perspective and he it was also who instituted the fashion of landscape pictures.

- 338. View of the shrine of Benten (goddess of the sea) at Ike no hata, Tokyo.
- 339. The Shogun Yoritomo watching cranes, his favourite birds.
- 340. The Shogun Yoritomo and his servant in the boat on the waters of Kamakura.
- 341. Hauling in fishing nets on the coast of Izu, Tokaido.
- 342. Eight selected views of Lake Biwa in one sheet. 1. Sunset view from Seta Bridge. 2. View of Ishiyama in light of autumn moon. 3. Fine weather at Karatsu. 4. Sailing homeward from Yabasa. 5. Wild geese alighting near Katata. 6. Night rain at Kasasaki. 7. Snowy view of Hira. 8. The great bell in the temple at Miyeda, the ringing of which at even-tide fills those who hear it with reverence and poetical fancy.
- 343. Sea Mirage. The fight to take the precious stone from the mouth of the dragon whose home is in the castle.
- 344. The Tenma Bridge in Osaka city, seen at night-time after a festival day at the shrine Maniwa-Tenmangu.
- 345. The shrine Nuneguri Inari and the cherry blossom along the banks of the Sumida river at Nimeguro, near Yedo.
- 346. A famous hunt at the base of Mount Fuji organized by Shogun Yoritomo.
- 347. Procession to the castle of Korea to welcome Kato Kiyomasa, a Japanese hero of great renown and who, for killing a large tiger, received the name "Watonai."
- 348. Evening view of Oiran houses at Nakanochō Shinyoshiwara, with rice-fields beyond at Yedo.

#### TOYOHIRO, 1773—1828.

Utagawa Toyohiro, born in 1773 and died in 1828, and called also Ichi-Rui-Sai, studied the art of colour printing with Toyokuni, his brother, under the banner of Utagawa Toyoharu and afterwards himself became the master of Hiro-

shige I, the great landscape painter. To Toyohiro's work much praise is given and though his output was less than Toyokuni's, and his genius less versatile, the work he produced was equal in colour and composition to that of his more famous brother.

349. Sweet flags and sparrow, subject of a poem.

350. A lady freeing herself from her mosquito net to get up and listen to the summer-night song of a cuckoo.

351. Dancers of the "Man-zai" dance in the musical festival of the New Year.

352. Girls in the house Kameido, Yedo. One of ten pictures in Yedo.

#### TOYOKUNI I, 1769—1825.

Utagawa Toyokuni, son of a Yedo wood-carver and brother of Toyohiro, was born in 1769 and died in the town of his birth in his 56th year. He is represented to the world by portraits of actors and dramatic scenes, and at death some five hundred of his drawings were buried with him. For his theatrical pictures Toyokuni reserved his greatest gifts and no one has displayed the pomp and grandeur of the stage so ardently and faithfully as he, or portrayed so well the idea of "Man's inhumanity to man." A master in the use of colours Toyokuni's keen eye detected as none before had done the use of solid black and the handsome effects he obtained thereby shew something of his skill as an artist of the first rank.

353. *Painting. Kakemono.* Female Ghost.

354. Matsumoto Kashiō as a workman.

355. The actor Bando Mitsugoro as a ferry boatman with his straw-covered boat and boat-pole.

356. The actor Arashi Kichisaburō as Kitsune Tadanobu.

357. The actor Matsusuke Onoi in the play Oshiku.

358. "The Chuishingura," "Loyal League." Scene 9, At the Daimyō's house.

359. Scene in the month of October. The actor Satsugoro Bando.

360. A chivalrous knight under the wisteria.

361. The front of the shrine Tenmangu.
362. The shrine Tenmangu and Bridge Taikobashi.
363. The shrine Tenmangu, Yedo, and the Bridge Taikobashi.
364. Listeners in tears at the sad strains of the musical drama, "Jaruei."
365. "The Chuishingura." Loyal League. Amagawaza Gihei befriending an old man.
366. Theatre interior of olden times, shewing the exact arrangements for accommodating persons of all ranks. This plan of building has now given way to modern designs. Note the words above artist's signature: they are "Beware of fire." Large notice to the right is: "All seats full."
367. Theatre interior, shewing the exact arrangements of theatres which have now given way to modern plans.
368. The son of Yuranosuke with his sweetheart, near the Daimyo's residence.
369. A sleepless night at the Daimyo's house. Samurai and servants expecting enemy's approach.
370. The Samurai of a dead Daimyo reading important documents.
371. The avenging and the third Chiushingura.
372. Procession of ladies carrying the Daimyo's daughter.
373. The actor Sawamura Sojiro as Fujiya Izaimon, and Segawa Kikunozo in female character as Ogiza Fugiri.
374. Iwai Hanshiro as Satsuki, a Geisha girl.
375. *Kakemono-yé*. A Geisha girl amid New Year amusements.

#### SHUNYEI, 1769—1819.

Katsugawa Shunyei, one of the closest followers of Shunsho, was born in 1762 and died in 1819. With his love of art he linked the love of music and became one of the cleverest players of his time on the samisen. His colour print portraits of actors brought him great renown and he is considered by many to have been as great an artist as his master.

376. The actor Ichikawa Yaozo in theatre scene.

- 377. A Samurai's wife in anger.
- 378. Wedding ceremony.
- 379. Children's play in September. Gathering chestnuts for the season's ceremonies.
- 380. Children's play in October. Catching "Tah-i," red sea-bream, a lucky fish.
- 381. Children's play in May. Flying paper carp on bamboo rod and acting soldiers on horseback.
- 382. Children's play in June. Carrying a model of Mikoshi, a Shinto shrine, which is used in Shinto ceremonies.
- 383. Atsumori, a famous Samurai, at the coast of Dan-no-ura.
- 384. A Samurai holding long spear and wearing wire armour beneath his dress.
- 385. An actor as a Samurai unsheathing his sword.
- 386. An actor in listening attitude, as a Samurai.
- 387. An angry Samurai with sword in hand.
- 388. A Samurai lifting a rock.
- 389. A Daimyo's servant.

SHUNKI, w. 1797.

- 390. Way-side travellers and view of Fuji.

SHUNTEI, 1769—1820.

Katsugawa Shuntei, known also as Shokosai and Katsunami Kani-i, was a pupil of Shunyei and distinguished himself by his representation of warriors and wrestlers. A man of delicate health his production of prints was small and consequently examples of his handiwork are now rare. He became, however, the originator of a school of historical artists by the use he made of historical and legendary scenes.

- 391. A Samurai offering letters to a Daimyo watched by passengers in ferry boat.
- 392. A Samurai and girl friends enjoying the contents of a letter while a stranger listens from without.
- 393. The Chiushingura, Rokudame, Scene 6. Okura's house on the day his daughter is sold to become an Oiran.

- 394. Hunting round the base of Fuji! In the foreground group soldiers are practising for war, and with sunshade held over him, on a white horse, is seated Yoritomo, a powerful Shogun of 500 years ago.
- 395. Tamagaki Gakunosuke, a wrestler.
- 396. The warrior Minamoto Yorimasa and the Samurai Hayata slaying an imaginary foe.
- 397. The castle home of a queen, and Tamatorionna crossing the sea with the precious stone in her hand which she has wrested from the paw of the dragon.
- 398. Civil war. The battle of Uji River between Genji and Heike.
- 399. A castle in the sea and a brave Samurai attacking the dragon to take the precious stone from its mouth.
- 400. Castle in the sea in which it is said the dragon lives.
- 401. The warrior Raiko killing a devil during a thunderstorm.
- 402. *Hashirakaké*. A mistress inspecting her maid's work in preparing dinner.

#### HOKUSAI, 1760—1849.

Katsushika Hokusai, son of a Yedo mirror maker named Nakajima Ise, was born in Yedo in the year 1760. As great characters sometimes stand out beyond one's approval so among all Japan's great artists stands out Hokusai. "Age cannot wither nor custom stale his infinite variety." A poor man and early left to his own resources, which sometimes brought him to the point of destitution, he yet carved his own path to fame with amazing rapidity and was rewarded with the unbounded admiration of his country men. He lived for his work and drank neither saké or tea. Nothing escaped his artistic eye and the ever-varying aspect of man he delineated with the sure hand of a master. He died in the year 1849 with the regret upon his lips that there had not been vouchsafed to him a longer spell of life to devote to his idol art.

- 403. Kawa-saki Tokaido.
- 404. A famous cake-shop at Fujui.
- 405. The Isle of Tsukuda.

406. The Omi Hakkei. Eight famous views of Lake Biwa.  
The autumn moon from Ishiyama Temple.
407. The Omi Hakkei. Eight famous views of Lake Biwa.
408. Toto Hakkei. Famous views of Yedo. The Sumida  
river in winter.
409. Toto Hakkei. Famous views of Yedo. Shinagawa.
410. Original sketch. Men playing Chinese musical instru-  
ments.
411. Original sketch. Old lady making tea, with imaginary  
ghosts near at hand.
412. The sword called Kotakamaru-Minamoto.
413. Boys acting in the play Suze-hiro and telling fortunes  
through the large umbrella.
414. The great wave!
415. One of 100 Poems: this composed by Tomoyasu Bunya.
416. View of Shita-Meguro with farmers' houses.
417. Peony and butterflies.
418. View of Tagonoura (Bay of Tago) from where the most  
famous view of Fuji-yama is obtained, with verse by  
the ancient poet Yamabe-no-Akahito.
419. Hens and cocks among the poppies.
420. Yoshino Yama (Hill of Yoshino), a famous cherry blossom  
show place.
421. Shimpan Ukiye! San Shibai. People reading announce-  
ments on the three theatres in Sakai Street.
422. Cranes near pine tree.
423. Sojo-Henjo, a famous poet priest.
424. Oh-to-no Kuro-Mushi, one of the famous Shinto poet-  
priests, with his poem upon the pleasure that travel-  
lers find in the beautiful Kaga-mi hills.
425. Ono-no Komachi, a beautiful poetess of ancient times.

“THE CHUISHINGURA,” SET OF ELEVEN SCENES.

426. Scene I.
427. Scene II.
428. Scene III.
429. Scene IV.
430. Scene V.



No. 414. The Great Wave. Hokusai. 1760—1849.



431. Scene VI.  
432. Scene VII.  
433. Scene VIII.  
434. Scene IX.  
435. Scene X.  
436. Scene XI.  
437. The Ryogoku Bridge across the River Sumida in Yedo,  
seen at a busy shopping hour.  
437A. Hakuraku sent by the Emperor of China to buy a perfect  
horse, a command which took him into many parts of  
the world. Ere he starts he seeks advice of the old  
sage, Kiang Tsye Ya, whom he found fishing, and  
while advice is being given his ship, ready for  
the voyage is moored beside a rock, and curious and  
fantastic rocks arise in the background. "Shika Sha-  
Shiu-Kyo!" The imagery of the Poets!  
438. *Large Surimono*. Flowers at Yoshino.

## CASE 3.

- 438A. "Tokaidō Goju-San-Tsuji." Book of fifty-three hand-  
painted illustrations on silk.

## CASE 1, 2, and 4.

- 438B. Series of "One Hundred Poets." Ninety-one miniature  
paintings.

## CASE 3, 5, and 6.

- 438C. Set of 100 Playing Cards.

## CASE 2.

- 438D. "Tokaido-San-Tsugi."

- (1) Pulling up the fishing nets called Jibiki-ami at  
Kanbara, Tokaido.
- (2) A traveller washing his hands ere he enters the  
Buddhist shrine at Ishiyakushi, Tokaido.
- (3) Domestic industry. Making white wine at Yoshikara,  
Tokaido.
- (4) A shop in Kanaya, Tokaido, noted for its sale of a  
glutinous rice jelly.

- 438d. (5) The castle at Okazaki, Tokaido, built by the Shogun Tokugawa Ieyasu.
- (6) A travelling saleswoman offering her jewellery ware at Odawara, Tokaido.
- (7) Boys riding on oxen to Mishima, Tokaido.
- (8) Two lady travellers and their parcel-bearer resting at the teahouse at Kameyama, Tokaido.
- (9) A family of rice cake sellers at Kuwana, Tokaido.
- (10) A traveller resting by the road-side at Sakano-Shita and his parcel-bearer pointing out the rock called Iyiwa.
- (11) A shop for the sale of cotton cloth at Kakikawa, Tokaido.
- (12) Sailing boats with goods and passengers along the coast of Maizaka.
- (13) Girls on horseback with their man attendant at Yokkaicho, Tokaido.
- (14) A goods carrier washing his horse at Hotogaya, Tokaido.
- (15) A restaurant girl of the small town Gyogu dressing her hair in her room.
- (16) A girl from the rice cake shop washing her basket, and a fish-monger washing his fish in the cool spring water at Otsu, Tokaido.
- (17) A traveller resting in Hotel at Okabe while a lady attendant brings him a cup of tea.
- (18) Famous fish and shell-fish caught at Okutsu, Tokaido.
- (19) Domestic Industry. Bleaching cotton cloth at Kawasaki, Tokaido.
- (20) Calico printing works at Narumi, Tokaido.
- (21) Combs made at Doyania, Tokaido, a famous comb-making place.
- (22) A lady traveller resting in the open tea-house at Nikawa, Tokaido.
- (23) Making rice cakes at a famous shop in Shirojika, Tokaido.
- (24) Travellers passing along by the shore of the sea at Araye, Tokaido.
- (25) Travellers passing through Fujikawa, Tokaido.

- 438D. (26) Yuye, famous for its production of salt.
- (27) A woman of the village of Akasaka busy at her netting which she sells on the Tokaido Road.
- (28) A goods carrier with his horse decked out to represent the god of wealth carrying a bag of treasures. The stopping place is at Fukuroi, where a woman is bringing the carrier a cup of tea.
- (29) Wooden mask used in New Year decorations and medicine case used at Yoshida, Tokaido.
- (30) A famous plum blossom tree at Ishibe, Tokaido, and the advertisement of a medicine called Wach-insan.
- (31) The river Oye at full flood and a Daimyo's procession passing through it near Shinada.
- (32) A traveller and a grass-cutter resting by the roadside at Hiratsuka, Tokaido.
- (33) Glimpse of the shrine at Chiburi, Tokaido, with a five storey pagoda, and verses on the spring glories of Chiburi.
- (34) A public house at Minakuchi, Tokaido, where saké is sold.
- (35) Men playing Buddhist musical instruments, made of copper, in the streets at Missaka, Tokaido. Poem on the spring.
- (36) Travellers refreshing themselves with 'Soba' at Mitsuki, Tokaido, and poem on the beauties of early spring.
- (37) Women making sheets of sea-weed by hand, on the principle of making paper by hand, at Shinagawa, Tokaido, with Fuji-san beyond.
- (38) A traveller along a country lane at Okazaki Chiburi, in Tokaido, with poem upon the beauties of spring-time.
- (39) Geisha girls in Hotel facing the sea at Kanagawa, Tokaido.

## SURIMONO.

## CASE 6.

438E.

- (1) A priest arranging plants in large pot.
- (2) A gentleman interested in tea-making.
- (3) A priest as a pilgrim.
- (4) A priest admiring chrysanthemum.
- (5) Lady leaning on a screen decorated by the artist Hokuga.
- (6) A boatman lying in his boat in a calm bay.
- (7) Catching the cool breeze of a summer evening.
- (8) A gentleman reading his favourite book in the quiet of evening.
- (9) A gentleman watching at night-time the wild geese overhead.
- (10) A priest enjoying his quiet hour.
- (11) A working man in his moments of leisure.
- (12) A gentleman watching deer on the hill in the beautiful autumn moonlight.
- (13) The birth of the horse.
- (14) A young lady busy at her writing-table.
- (15) Seeking refreshment for mind and body under a wayside willow.
- (16) The use of the magnifying glass.
- (17) A poet looking at a dragon.
- (18) Making a hurried cup of tea.
- (19) A gentleman in poetical mood.
- (20) Avoiding mosquitos by causing smoke.
- (21) A farmer's son playing with a frog in an idle moment.

BOKUSEN, w. 1809.

Gekkwottei Bokusen, a native of Owari, is known not only as a contemporary of Hokusai's but as a personal friend. It was under his roof that the plan of Hokusai's "Maugwa" was sketched, and, later, Bokusen himself brought out a similar collection of sketches known as "Bokusen-Sogwa."

439. Three poets.

1. Sojo Henjo sharpening his razor.
2. Kisenhoshi waiting to be shaved.
3. Ariwara Marihara washing his face.

440. Man with large umbrella and bare feet hurrying through the rain, and a poor miserable cripple of the streets.

KA-ZAN, 1782—1836.

441. The tea-party of the seven gods of wealth. Painting.

GETSU-SEN, *d.* 1809.

442. *Painting, Kakemono.* Group of figures.

443. *Painting, Kakemono.* Tiger study.

444. *Painting, Kakemono.* Warrior and two gods of fortune.

SOSEN, 1747—1820.

444A. Group of monkeys on forest tree.

#### FOURTH PERIOD.

(KIKUMARO) TSUKIMARO, *w.* 1789—1829.

Kitagawa Rokusaburo, whose artistic name was first Kikumaro, and afterwards Tsukimaro, received his first training as an art pupil under the eye of Utamaro. He was a clever book illustrator as well as colour print artist, working between the years 1789 and 1829.

445. Ibiza Kamonidori.

446. Women divers catching Awabi shells at Isle of Yenoshima.

447. Takao nursing a large doll. Inset: Nari-Hira Ason, a mighty warrior and poet, who wrote the verse inscribed above.

RYŌKŌKU, *c.* 1795.

A pupil of Toyokuni and a little-known artist.

448. A fair lover of Japanese Poetry.

## HIDEMARO, w. 1804—1818.

Hidemaro, who only worked as a maker of nishikiye from the year 1804 to 1818, was still a pupil of Utamaro at the time of the latter's death. It was with his help and that of Kikumaro that Utamaro executed his great work "Seiro yehon nen ju gioji." Save that Hidemaro lived in Yedo, near a Shinto temple, nothing is known of his career, his works alone speaking of his gifts.

449. Oshichi and Kichisaburo.

450. "Sumanjai," a New Year dance.

## YEIZAN, w. 1800—1829.

Kikugawa Yeizan, son of the Yedo painter Kano Yeiri, passed through the first stages of his art education under his father's instruction and afterwards in the studio of the famous Nanrei. His best work is his latest, and bears a strong similarity to the work of Utamaro, but with his powers at their fullest tide Yeizan forsook painting and colour printing for literature and book illustration.

451. "Sei Ro Bijin." Akashi, a Yoshiwara girl of the house Tamaya, and a young attendant; with sign post near Mount Yukumi.

452. A lady of fashion holding half-open fan and standing in a garden near a pond.

453. Tamakershi and Yakumo of Taimaya Yoshiwara.

454. Geisha girl attending to her toilet by aid of small mirror.

455. Fashionable Yoshiwara girls of the house Oka-Motoya.

456. View of Mount Haruna and shrine Haruna-josin, Central Japan.

457. Children representing Yebisu and Daikoku, gods of Fortune.

458. Children representing Yebisu and Daikoku, gods of Fortune.

459. Lady reading a letter by the side of flowers called "Sazanka" arranged in the "Ho" style.





No. 468. Home, Life. A Mother and her Boy. Kiyomine (Torii).  
1786—1868.

- 460. Procession of beauties carrying Daimyo's daughter.
- 461. Procession of beauties carrying Daimyo's daughter.
- 462. *Hashirakaké*. Yewgiri and Izayenion her lover.

## KIYOMINE, 1786—1868.

Kiyomine, known in private life as Shonosuke, whose prints are uncommon and much prized, was a pupil of Kiyonaga, and distributed the use of his talents over the production of Nishikiye, the illustration of books, and the making of theatrical posters and programmes. He became the fifth master of the Torii School and kept his affections within the circle of art by marrying a daughter of the old Kiyomitsu.

- 467. Lady holding a saké cup in her hand printed in flesh tints.
- 468. Home life: a mother and her boy.
- 469. One of five lady musicians.
- 470. Hanamurasaki standing near a lamp and listening to the evening cuckoo.

## SHUNSEN, w. 1800—1818.

Katsugawa Shunsen, a pupil of Shunyei, and a book illustrator, practised the art of colour printing between the years 1800 and 1818, winning a wide popularity but afterwards turning his art into another channel and becoming a decorator of porcelain saké cups.

- 471. The Omi Hakkei. Views of Lake Biwa. Boats sailing back from Yabasa.
- 472. Summer time play of the children of a well-to-do family.
- 473. Iwai Hanshiro in character of a lady standing under willow tree near a stream.
- 474. The pond Shino-baza, Yedo, noted for its growth of lotus and for the temple in its midst dedicated to the goddess Benten.
- 477. *Hashirakaké*. O-Chigo and Hanbei her lover.

SOJUN, w. 1800.

483. *Painting. Kakemono.* Lady and runaway horse. The lady shows her power of thought and action by stepping upon the rein and so bringing the horse to a standstill.

KUNINAGA, c. 1810.

Utagawa Kuninaga, a native of Yedo and pupil of Toyokuni I, worked at the beginning of the 19th century, and produced work almost equal to his master's. In addition to his fame as an artist he is remembered as a clever musician and as the close friend of two popular merry-andrews.

484. Ryogoku Bridge, with fireworks, on the evening of a river fête.

NAGAHIDE, w. 1830.

485. Ishino, a Geisha girl, with dragon crown upon her head and playing her samisen as she leads the procession on the day of the Gion Festival.  
486. Umematsu, a Geisha girl, joining in the Gion Festival procession with a cooking pan on her head.

(GOSOTEI) TOYOKUNI II, 1776—1835.

Gosotei Toyokuni, who at the beginning of his career signed his work Terushige, was a son of Toyokuni I, and was indeed the actual Toyokuni II, although that title is often confusingly given to Kunisada. His colour prints, marked by a strong individualism, chiefly depict theatrical scenes. He was born in 1776 and died in 1835.

487. Four noble ladies.  
488. One of five selected beauties. Interior scene shews kettle on the stove.  
489. Shikaion as Ichunon, a Samurai, engaged in a quarrel.  
490. Ichikawa Danjuro Wakasanosuke, a Samurai of high rank.

## KUNISADA, 1785—1865.

Utagawa Kunisada, who as a child found his chief amusement in drawing the faces of actors, was born into the home of poor parents in Bushiū in the year 1785. He received his artistic training from Toyokuni I, and ere he established himself as an artist he kept a ferry boat at Yedo. He sprang into fame by his portrait of a celebrated actor, but he afterwards by no means confined himself to this class of subject. In 1844 he leaped over the head of Toyokuni Gosotei and took the name of Toyokuni II. He died in 1865, the best known, the cleverest, and the most prolific of all the pupils of Toyokuni I.

- 491. The actor Nakamura Utaimon attempting flight as a crow.
- 492. Travellers trying to outrace a robber.
- 493. Robber racing after a traveller across a lonely mountain side.
- 494. Original sketch. A mother washing her child.
- 495. Original sketch. A lady writing a love letter.
- 496. Ancient wrestlers. To the right, Kawazu; to the left, Matauo.
- 504. *Kakamono-ye*. Bando Shizuka as Omino Kofuji, a chivalrous man, and Onoi Kikujiro as Yawataya Osan, a chivalrous woman.

## KUNIYOSHI, 1797—1861.

Utagawa Kuniyoshi, the son of Kogiya of Kyoto, a printer of dress material, was born at Yedo in the year 1788, and commenced his working life at his father's trade. He soon, however, found his forte as an artist in the realm of colour-printing and studied under Toyokuni I. But he mounted the ladder of fame only after severe struggles which sometimes left him destitute, yet though "he ate in tears his bread" he developed in his work a strength and grandeur of style, especially in landscape, that gives him a high place among his contemporaries. He died in 1861.

- 508. Dancers personified as cats.
- 510. The brave boy Otami Korinosuke killing a wild boar.

## TAMEICHI HOKUSAI.

546. Hotakeyama Shigetada, a famous and strong Samurai, who, to save his horse in time of civil war, carried him on his shoulders down a steep hill.
547. A Samurai's boat crossing the River Ou-Mayagawa.

## KEISAI YEISEN, 1789—1848.

Keisai Yeisen, the son of Ikeda Yoshikiyo, a painter of the Kano school, was born in 1789, in the district of Yedo, and received his early training as an art pupil under the eye of Hakukeisai. His path to fame was somewhat circuitous, and he is remembered as one of the most dutiful of sons and brothers, and yet one of the most wayward of spirits. As a colour print artist he at once won popularity by his landscapes, but, like Tim Bobbin, of Lancashire fame, he could not bear to think of himself as becoming rich or famous, and at once turned aside from colour painting and went back to the humble work of painting toys and kites. After marriage, however, when enamoured of womanly beauty, he took to producing the portraits of women which form such a large part of his artistic production and which, taken as a whole, greatly enhance in beauty and value the colour prints of Japan. He died in 1848, after retiring in the height of his powers a few years previously.

550. Lady in the shop of a fortune teller. Inset: Saké cup and ornaments.
553. *Hashirakaké*. Ohan and Choyemon her lover, characters in a famous story.
554. *Hashirakaké*. Two popular Yoshiwara girls.

## GANTAI, w. 1853.

555. Painting. Life-size tiger, with waterfall and pine-trees.

## HIROSHIGE I, 1796—1858.

Hiroshige I, whose name is known throughout the world of art, was born in 1796, and as a child of ten attracted attention





No. 564. The Nandim Plant and Sea-Bream. Hiroshige. 1796—1858.

by his clever sketch of a procession. In his 15th year he was placed in the studio of Toyohiro, and afterwards finding that in Yedo there was no scope for the sale of landscapes such as he longed to produce he went to Kiyōto and there published the views of the Imperial city which were to be the forerunners of his fame. In his attempts to carry out the laws of perspective Hiroshige is said to have been the first Japanese artist to be influenced by European art. A man of kindly nature and literary charm Hiroshige was also something of a poet, and when in 1858 the hand of death, through cholera, was upon him he wrote:—"I have left my brush in Yedo, for now I go to the West to a country of different landscapes."

## SCREENS.

- 560. Theatre with a play in progress.
- 561. Daimyos crossing Oye River, and view of Fuji.
- 562. Ferrying across the river Oye.
- 563. Sea-fish and horse radish, with poem.
- 564. The Nandin plant and sea-bream.
- 565. Okihu, a maid-servant, who has broken a valuable dish.  
She was afterwards put to death by her master, a  
Daimyo, and then her ghost frequently appeared to  
him.
- 566. Monkey and cherry-blossom with poem in Chinese.
- 567. Rain on Tsu-chi Yama, Tokaido.
- 568. Shadow picture. Picture of wild goose.
- 569. The rice stock Exchange in Dojima, Osaka.
- 570. View in Naniwa, now called Osaka, and the Zakoba fish-  
market.
- 571. Shiba in Tokyo. The shrine Atagosun, Shiba.
- 572. Mount Obasute in Shimano, Central Japan. Tosa School.
- 573. Original sketch. Tamayusa, a lady in the court of a  
noble family, and a poetess.
- 574. Wisteria, Manchurian great tit, and poem.
- 575. Tokaido Go-ju San Tsugi. Travelling in a thunderstorm  
near Kameyama.
- 576. "Tokaido Go-ju-San Tsugi." Fuji seen from Katashin-  
agahara Fuji no-numa Yoshiwara.

577. "Tokaido Go-ju-San Tsugi." View on the Oiwake Road leading to the shrine Ise Daiyim gu Seki.
578. "Tokaido Go-ju-San Tsugi." View at Kigishi Aruye.
579. "Tokaido Go-ju-San Tsugi." Shinada, Oigawa Shun Gan. Steep bank of the Oi river with its dreaded and difficult ford.
580. "Tokaido Go-ju-San Tsugi." A rainy view in Shoya village.
581. "Tokaido Go-ju-San Tsugi." Yokkaichi, San cho Kaiva.
582. "Tokaido Go-ju-San Tsugi." Kambara Yoru no Yuki. Evening snow.
583. "Tokaido Go-ju-San Tsugi." View of Shomigaka at Shirasuka.
584. "Fuji San ju Rok'kei." View from Koshigaya, Musashi.
585. "Fuji San ju Rok'kei." View from Meguro Yuhigaska.
586. "Fuji San ju Rok'kei." View from Suruga Sarsuma.
587. "Fuji San ju Rok'kei." View from Otsukifield, Kai.
588. "Yedo Hyakkei." Asakusa-den-po-Tari-no-machi-niode.
589. "Yedo Hyakkei." Fields at Mikawashita, in the Minowa suburb of Yedo.
590. "Yedo Hyakkei." Suido-bashi Surugadai.
591. "Yedo Hyakkei." Sumidagawa Mitsugamimo Mori Mazaki.
592. "Yedo Hyakkei." Harikiri-no-Hanashobu.
593. "Yedo Hyakkei." Moku-Moju Uchikawa Geozensai-Hatake.

## CASE 4.

Series of eight views of Lake Biwa, "Omi Hakkei." These views are in a circle, with poems in Chinese and Japanese. Very early work.

598. (1) "Karasaki no Yoru no Ame." Night rain upon the ancient pine trees at Karasaki.
599. (2) "Yabase no Kihan." Fishing boats returning to Yabase, a fishing village.
600. (3) "Katata Rakugan." Homing geese nearing Katata.
601. (4) "Mi no Bansho." The Curfew or evening bell from Mi Temple.

602. (5) "Ishiyama no Akino Tsuki." The autumn moon rising over Ishiyama.  
603. (6) "Awazu Seiran." Clearing up after a storm at Awazu.  
604. (7) "Seta no Yonsho." The sun setting over Seta Bridge.  
605. (8) "Hira no Boseku." Evening snow on the Hirano mountain.

## KUNIMARU, 1787—1817.

610. The actor Utazaimon Nakamura as Kiyomori Taira.

## IKKEISAI.

622. A Geisha girl and the shadow of her figure seen in the moonlight.  
623. An actor and the shadow of his figure in the moonlight.
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## MISCELLANEOUS.

637. Banozuki, by Utagawa Kunimaru, 1786—1817, classified portraits of actors, wrestlers, etc., and Theatre programme.  
640. Old Theatre programme.  
641. "Gohiyaku Rakan." Pupils of Buddha studying Buddhism at Setsu-San in India.  
642. A Flying Crow.  
643. A seaside resort in China with group of Chinese men and women watching the Sennin above flying on the back of a crane.  
644. "Basho," a kind of banana, and a cock and hen, designed by Fukuda for a work in bronze and silver. The hen to be worked in Shakudo, a mixture of bronze and gold, the cock to be worked in silver.  
645. Old Style Chinese artists and poets having tea together.  
646. Homely travellers. Chinese.  
647. Old Chinese artists.  
648. The Pink and Hō (a species of Peacock).

649. Wintry snow. Plum tree and bamboo.  
650. Horses in the field by Itsu-Piyo, 1823. Sen-ga School.  
651. One Hundred Geese. By Riu-Ro, 1457—1465. To-Ga School. (Chinese.)  
652. Japanese nightingales on plum tree, painted on fan. Artist's seal: Sei-kan. Sen-ga School.  
653. Plum blossom on fan painted during a voyage by Setsu-Do-Ko, a Chinese artist, and dated Do-Ko 2.  
654. Early morning scene. Cranes under pine tree by the sea-shore.  
655. Heron and lotus. Design for flower vase.  
656. Cranes in pond, shewing plum blossom and rushes.  
657. Eagle on mountain height. Unfinished design by a pupil with teacher's written instructions in Japanese characters.  
658. Peach tree. By Hai-Ka, 1828.  
659. The golden rangiyo. By Ippiyo, 1825.  
660. Cherry blossom. By Kitsu Ai.  
661. Sennin, angels, and four of the seven Buddhist gods of fortune flying in the air and crossing the sea on the backs of various animals. Mon-ju, representing knowledge, on the back of elephant. Fugen, representing power on the lion. Bishamon on the dragon's back holding spur and small pagoda. Daikoki on the tiger, and Kanzan Zito-Toku (one of the Sen-nin) on the sheep's back. Other persons ride on the crane, the tortoise, the stag, the horse and the carp.  
662. Chinese children at garden play. Painted on silk. (Chinese.) By Bu-zen, d. 1810.  
663. Fuji San. Mount Fuji. From the Sumi-ye School of painting. (Painted on silk.) By Bu-zen, d. 1810. (Chinese.)  
664. Chinese saint riding on the back of a carp. Japanese.  
665. A famous Chinese Palace. Chinese School of Painting. Painted on silk. By Bu-zen, d. 1810.  
666. Monkey on a lacquer tree and looking at one of its lovely autumn leaves.  
667. Monkey watching the bees near rose-tree.  
668. Tortoise race, near a pond. By Go-Shun.

669. An old Chinese soldier playing his flute as he returns from war. By So-Hitō.  
 670. Ancient Japanese game of football. Cherry blossom and pine tree near mountain heights. Tosa School (Tanyu-sai). Ippio, 1825.  
 671. Peony and butterfly. By Kei-Bun.

## MOTONOBU, 1476—1559.

Eight famous views of landscape subjects which form a traditional series associated with the scenery of Lake Tung-Ting in China and transferred to the scenery of the eight views of Lake Biwa in Japan.

672. (1) "Karasaki no Yoru no Ame." Night rain upon the ancient pine trees at Karasaki.  
 673. (2) "Yabase no Kihan." Fishing boats returning to Yabase, a fishing village.  
 674. (3) "Mi no Bansho." The Curfew or evening bell from Mi Temple.  
 675. (4) "Katata Rakugan." Homing geese nearing Katata.  
 676. (5) "Ishiyama no Akino Tsuki." The autumn moon rising over Ishiyama.  
 677. (6) "Awazu Seiran." Clearing up after a storm at Awazu.  
 678. (7) "Seta no Yonsho." The sun setting over Seta Bridge.  
 679. (8) "Hira no Bosetsu." Evening snow on the Hirano mountain.  
 680. Sparrows on snow-covered pine tree. By Tai-Gaku. Hokusai, 1833.  
 681. The peony, and ornamental fan like a section of fruit, and cherry blossom. By Saigyo.  
 682. Cherry blossom on mountain and trout in the river. By Hanzan.  
 683. The autumn moon shining on a maple tree. By Ko-sa.

## CASE 1, 2, and 4.

684. Series of one hundred Poets and their poems.  
 (1) The poet Tershinko and his poem on meeting His Majesty the Emperor at Ogurayama.  
 (2) Bumzano Asayasu with poem on autumn winds.

684. (3) Sangi Masatsuri with poem on autumn around the old palace at Yoshimo.
- (4) Doin Hoshi and love poem.
- (5) Shinye Hoshi and love poem.
- (6) Daimagon Tsurenohu writing poem on an autumn evening on view in rice field.
- (7) Kokotenno and his poem on the early spring-tide.
- (8) Sakurodaisajo Jungen with his poem on the present world.
- (9) Gouchiunagon Sadayci and love poem.
- (10) Kiyowara Monotosuke with his love poem.
- (11) Oyeno Chisato singing the glories and sadness of autumn under the autumn moon.
- (12) Gokyogoku Sesho-Sakino-Sajo-daijiu and lonely autumn poem.
- (13) Shokushi Maishinō with love poem.
- (14) Chumagon Atsutada and love poem.
- (15) Nijoin Saunki and love poem.
- (16) The poetess Ise renouncing her love in sad verse.
- (17) The poetess Kokamoin-no-Betto with her poem on love.
- (18) Minamoto-no-Muneyukinson with his poem on winter loneliness.
- (19) Gonechimuagon Masains and his poem to the mountain-side cherry blossom.
- (20) The poetess Onomo Komachi with poem on the changing world and the freshness of the cherry blossom.
- (21) Fujiwara no Kiyosamiason and poem on the present world.
- (22) Kakunomotono Hitomaro and love poem.
- (23) Saujo Utaijin and love poem.
- (24) Sakauonino Korinori with poem on the mountain snow of early winter.
- (25) The poetess Damio Sanye and love poem.
- (26) Sarumaru Dayu with poem on autumn.
- (27) Nō-inhoshi and poem on the changing autumn leaves seen on the mountain side.

684. (28) Gatodaijin Satajun with poem on the song of the cuckoo in early summer.
- (29) The poetess Ise-no Osuke with poem on cherry blossom at Nara, the old palace of the royal family.
- (30) The poetess Utaishi Michikune-nobaha and her love poem.
- (31) Soneyoshitada with poem on his love which has met with ill-success.
- (32) The poetess Snōnon Maishi with poem on dreaming in the spring.
- (33) Kawarano Sadajin with love-poem full of longings.
- (34) Gido Sanshimo-haha with her poem declaring death is better than life after she has been disappointed in love.
- (35) Abenonakamaro, sent as a messenger to China and seeing the moon rise over the hills in the direction of his fatherland, he becomes home-sick and gives vent to his feelings in a sad little poem.
- (36) Fujiwara-no Okikaze with poem on the loneliness and friendliness of old age.
- (37) Mindosakino Dajodayin and poem on the changing world and storm-driven blossom.
- (38) Sangi Fakamura with poem expressing the loneliness of travelling by sea.
- (39) Kotaigōgundtayu Toshinari with poem on the world in autumn.
- (40) Alkazome Yemon and one of her poems on Love.
- (41) Ukon and her love poem.
- (42) Yekyo Hōeshi with poem on the loneliness of autumn.
- (43. Minamoto no Shigeguki and his poem "Thinking of Love."
- (44) The poetess Sagami and her love poem.
- (45) Kentokuko and his poem in the strain of our "No one cares for me," for his lady love has slighted him and he cares for nought besides.
- (46) Kamakurano Udajin with poem likening life to a voyage across a changing world.

684. (47) Minamatono Kanemasa with poem to the poetical bird the plover, seen on the sea-shore at Awajishima.
- (48) Ochikochino Mitsune with autumn poem on the white chrysanthemum.
- (49) Kiyowara-no Fukayafu with poem on the summer moon.
- (50) Kisenhoshi and poem on the new moon of autumn.
- (51) Chiunagon Yakamoichi with poem selected from the winter division of his book "Shiucoknishin."
- (52) The poetess Ozumi Shikibu and her love poem.
- (53) Saigyo-Hoshi with love poem to the glories of moonlight.
- (54) Kanke with his poem on the journey of His Majesty the Emperor to Tamukeyama.
- (55) Dainagou Kinto and a love poem of the past.
- (56) The poetess Taikenmouyen Horikawa and love poem.
- (57) Fujiwara no Mototashi and poem on the changeful world.
- (58) Sakyono-tayn Michimasa and his love poem.
- (59) Hojomo-nudo Sakuokampaku daijo daijin and his poem to the vast ocean.
- (60) Sakino Daisajo Gozon with poem on spring-tide cherry-blossom.
- (61) The poetess Seisho Nagon with poem on the glories of the present world.
- (62) Imyu Monintazu and her sad love poem.
- (63) Mubu-no-Tadami with love poem.
- (64) The poetess Koshibunaishi.
- (65) Sanji Hitoshi and love poem.
- (66) Minamatono Toshiyoriason and his love poem
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## WATER COLOUR DRAWINGS.

## CASE 5.

685. *Nao-nobu, 1603—1650.*

- (1) Hokurokujin, god of wealth.
- (2) The poppy.
- (3) Pigeon on plum tree.
- (4) Bamboo and chrysanthemum.
- (5) Mandarin Duck.
- (6) The Phenix and the rising sun.
- (7) Eagle seizing a snowy heron.
- (8) Pheasant and cherry tree.
- (9) Ducks on a weed-strewn pond.
- (10) A fair type of Japanese poultry.
- (11) Peacock on a pine.
- (12) The Manchurian tit.
- (13) Duck on pond.
- (14) Birds and willow tree. Winter.
- (15) Snowy heron and lotus.
- (16) A mandarin duck on the rock.

## CASE 5.

686. *Moto-nobu. Early XVI. Century. Ka-no School.*

- (1) A god of wealth resting.
- (2) God of wealth with sack of treasures.
- (3) A god of wealth with his treasure sack on rice-cases.
- (4) God of wealth with sack of treasures.
- (5) "The Rishi, Chung li Kuan." Chinese magician standing on his sword upon the waves of the sea.
- (6) God of wealth and his treasure sack.

## CASE 6.

687. *Yasunobu, 1613—1685. Kano School.*

- (1) Chinese priest riding a deer.
- (2) Camelia blossom.
- (3) A god of wealth and child in boat watching the reflection of the moon.
- (4) The scarlet cockscomb and wild birds.

## CASE 5.

688. *Sesshiu, 1421—1507.*

- (1) Dragon and cloud.
- (2) Chinese priest riding a deer.
- (3) Squirrels on young bamboo.
- (4) A Chinese deer.
- (5) Dragon rising against waterfall.

## CASE 6.

689. *Tan-yu, 1602—1674.*

- (1) God of wealth playing with child, and god of wealth and his treasure-sack.
- (2) Tiger under bamboo.
- (3) A tiger in rough bamboo bush.
- (4) Carp rising against waterfall.
- (5) Carp in pond.
- (6) Priest and tiger.
- (7) A nun by the side of forest river.
- (8) God of wealth and ceremonial tortoise.
- (9) Hokurokujin, god of wealth, and crane.
- (10) Tigers under bamboo tree.
- (11) Dragon seizing the sword in cascade of water.
- (12) Dragons in the clouds.
- (13) The Phenix on a rock.
- (14) The great dragon in the clouds.
- (15) The gods and goddess of wealth.
- (16) Tiger and bamboo.
- (17) Chinese magician freeing the horse from the gourd.
- (18) The moon's peculiar effect upon a rice-field and its many reflections.
- (19) Cottage by mountain side.
- (20) View of river and autumn maple.
- (21) Making salt in field near sea.
- (22) View in the Japanese Lake District.
- (23) Fuji amid the clouds.
- (24) The Matsushima islands and their fine pine trees.
- (25) Plovers over the sea-shore.
- (26) Kegon waterfall, Nikko.

## CASE 6.

690. *Katsucho*.

- (1) Street dancer and singer.
- (2) A Chinese religionist.
- (3) God of wealth playing bamboo flute in a boat.
- (4) A workman's cold bath.
- (5) A street dancer with dolls.
- (6) A toy-seller in the street.
- (7) A priest in a lonely wood studying the art of self-culture.
- (8) Two brothers seeking to slay their father's murderer.
- (9) A street dancer.
- (10) A doll-seller.
- (11) Strolling players carrying wooden head of a devil.
- (13) The god Shoki.

## CASE 5.

691. *To-ho, XVII century*.

- (1) Japanese squirrels.
- (2) Plum blossom and crane seen at moonlight.
- (3) Playful puppies.
- (4) Geese near pond.
- (5) Swallows on plum tree.
- (6) Lively birds on wild blossom.
- (7) Mandarin ducks and sweet flags.
- (8) Eagle resting on dagger.
- (9) Eagle on his perch.
- (10) Eagle on perch.
- (11) Eagle on perch.

## CASE 2.

692. *Ei-ichi*.

- (1) God of wealth with his sack of treasures.
- (2) "Ichigo-jishi," musician and dancer on the road.
- (3) Monkey and its tamer in the street.

## CASE 2.

693. *Katsu-Shiba*.

(1) Geuzanni Yorimaou killing a peculiar animal called the 'Nui.'

(2) View of Fuji, with cows and their watchmen in the valley.

(3) Music and dancing in the street.

694. Surimono, by *Dorin*. Lady and child at new year shuttlecock in the Genroku period.

695. Surimono, by *Meido*. Japan's poetical insect—the butterfly.

696. Surimono, by *Okanobu*. The Adonis davarica, an early spring flower.

697. Head of horned dragon. *Shingetsu*.

698. An old Chinaman dancing. *Dasoku*.

699. Tiger and bamboo. *Setsuson*.

## VARIOUS.

700. Two Chinese priests or religious officials and their boy servant.

701. Religionists in bamboo field.

702. Chinese lady looking in mirror held by her maid-servant.

703. Yoshitsune, brother of the famous Shogun Yoritomo, at Nakoso-no-seki.

704. Tosa Matabei, a priest, and two noble ladies.

KONREI MICHI. WEDDING CEREMONY PICTURES  
By KIYONAGA.

## CASE 1.

705. In a tea-house. Lady and gentleman's first meeting with a view to marriage.

706. Bridal procession to meet the bridegroom.

707. Carrying the bride's possessions.

708. Carrying the bride's possessions.

709. Cooking preparations.

710. Preparing for guests.

711. Watching the arrival of the bridegroom's present to the bride.

- 712. The bride's father receiving the present brought by the bridegroom's servant.
- 713. The bride being carried by chair-bearers.
- 714. The bride drinking sacred saké.
- 715. Preparations for changing the bride's dress.
- 716. Changing the bride's dress.
- 717. The evening hour and drinking of sacred saké.
- 718. Bride and bridegroom with their maid-servant.
- 719. Bride and bridegroom in private room with attendants.

## KIYONAGA (Various).

## CASE 2.

- 720. Tea-house in Mino Park, Yedo, near the shrine Ryodaishi.
- 721. Ladies visiting the shrine Oji Iuari on festival day in month of February.
- 722. Ladies of the Oiran Nakanochō admiring the cherry blossom.
- 723. Pleasure boats and fireworks seen from Ryogoku Bridge.
- 724. Geisha girls in pleasure boat on Ryogoku River.
- 725. A theatre stage.
- 726. Visitors to the temple Kuringan Asakusaji, Yedo.
- 727. Girls of the Oiran under the cherry blossom.
- 728. Visitors to the temple Asakusa Kanmon, Yedo.

## SUKENOBU (Various).

## CASE 2.

- 729. Daimyo's family preparing for New Year ceremony.
- 730. "Yebon Miya Kozashi"! Various pictures in Yedo.
- 731. Music and dancing at the Royal Palace with members of the Court looking on.
- 732. A Daimyo's feast under cherry blossom.
- 733. Visiting the cherry blossom.
- 734. Ladies leaving their tents to meet under the cherry blossom.
- 735. Going by boat to the Inari shrine in the month of February.
- 736. Ladies on their way to the Inari shrine.

- 737. The ladies of a Daimyo's household admiring cherry blossom.
- 738. Visitors to the Hachiman shrine on Festival day.
- 739. Ferry boat passengers.
- 740. Visitors to the shrine Sugawara-Byōsho.
- 741. Dancing in nobleman's palace.

### PAINTINGS ON SILK.

#### CASE 4.

#### 742. *Sanjuroku nin Uta Awase.*

- (1) Spring landscape.
- (2) The study window of a house amid the hills and blossoming plum trees.
- (3) A cascade of water amid shady rocks.
- (4) A waterfall amid deep mountain scenery.
- (5) A pleasant spot sheltered by trees under the shadow of mountains.
- (6) A cascade falling into a small lake from rocky heights, and storm-swept trees near by.
- (7) A turbulent stream.
- (8) A peaceful scene. Sailing boat on the lake, with pagoda on the heights beyond.
- (9) The calm of an autumn evening.
- (10) A rain-storm on the mountains. By Sekko.
- (11) Village nestling at foot of hill.
- (12) Autumn effects upon a lake-side scene.
- (13) Mountain and trees. Painted in the style of Oh-Itsu Po, a Chinese artist.
- (14) Rugged hills and narrow cascade of water trickling down deep mountain side. Ka-Kei's style.
- (15) Pine tree on hill side and waterfalls in summer time, with pleasure boat occupants admiring the scene.
- (16) Snow scene by a lake. By Sekko.
- (17) Plum tree in the spring. By Bunko.
- (18) Spring roses.
- (19) Dandelion and Reuge-so. By Serin.

742. (20) Pink and Gio-gusa. By Serin.  
(21) Apples and Sweet-peas. By Serin.  
(22) Grapes. By Bunko.  
(23) Pomegranates.  
(24) The moon seen through pine-tree.  
(25) The "Ran," a favourite Japanese flower, with water-jug, ink-stand, and manuscript rolls and case.  
(26) Bamboo and edge of rock.  
(27) Heron on boat among the reeds. By Serin.  
(28) The Japanese kingfisher. By Bunko.  
(29) Mushrooms gathered from the hills.  
(30) Sparrow on bamboo. By Serin.  
(31) The 'Ran,' and a pretty cascade.  
(32) Narcissus flower and bulb. By Bunko.

## PICTURES OF THE TOSA SCHOOL.

## CASE 2.

743. *Illustrations of ancient stories.*

- (1) Fishing boat on the water. Shewing peculiar effect of trees in the water and beyond the pine trees.
- (2) A palace reception room with ornamental plant, cake and saké in the centre, and lady to the extreme left receiving her guests amongst whom are two Buddhist priests.
- (3) A palace gateway with peculiar cloud design above. To the right rides a visitor, to the left are the lord and lady of the palace, and near the gate are two attendants.
- (4) Green capped hills with horses and their drivers.
- (5) An interior with a trio of visitors. Shewing design of wall-paper and clouds across the sky.
- (6) A palace gate shewing wall and pine tree and a Samurai on horseback with his follower putting on the 'Katsuwa,' or curb.
- (7) Nightingale and another singing bird on plum tree near corner of house.

743. (8) A Buddhist priest, and a Yambushi with his attendants sitting under pine tree near a tent with three Samurai below.
- (9) A Samurai about to enter a palace.
- (10) A fishing boat on the water to amuse the occupants of pleasure boat, with clouds passing between.
- (11) A Samurai in blue robes sitting under a pine tree with his attendants.
- (12) Gaily robed ladies in palace grounds near pine tree rising against the clouds.
- (13) Pine tree towering amid the clouds and a Samurai riding on white horse, with hills below.
- (14) A palace interior with a party of ladies and gentlemen.

## CASE 1.

744. *Foo-Getsu-Yojo. By Untoh. XIX century.*

- (1) Chrysanthemum and gold fish with old wood ornament called the 'Koboku,' and the popular flower called 'Ran.'
- (2) Birds of gay plumage on the pond near pink and white lotus.
- (3) Basket of peonies, daisies, lilies and sweet flags.
- (4) Basket of gay flowers.
- (5) Geese on pond overhung with wisteria.
- (6) Chrysanthemum and golden bee.
- (7) Bean plant with cockles and crab.
- (8) The flower of a day and butterflies.
- (9) A basket of gorgeous poppies.
- (10) A parrot on a peach tree.
- (11) Crabs on lotus leaf and shrimps in pond.
- (12) Basket of sweet flags, peonies and peach.
- (13) A secluded waterfall with birds called Sekirei and Kuina.
- (14) The Azisa (hydrangea) and summer insects.
- (15) The pomegranate and biwa (a yellow fruit) and Bushukan (a kind of lemon) and Yamamomo (a small raspberry-coloured fruit).

744. (16) Field of wild violets and Geuge-so, with butterflies.  
 (17) Basho, a kind of banana, and Ketohso.  
 (18) A game cock amid the flowers called Fukujuso.  
 (19) Wild grasses and peonies near duck pond.  
 (20) Mountain tree with birds.  
 (21) Heron and snow-covered tree.  
 (22) Morning. A majestic sunrise over the sea and cranes upon the shore.  
 (23) Evening. The moon rising in stately splendour amid fleecy clouds and curling waves.

## CASE 1.

745. (1) Plum blossom and camelia.  
 (2) Sparrows and cherry blossom.  
 (3) Butterflies around Peony. By Giokudo.  
 (4) The tea-flower and tea-pot.  
 (5) Sweet flag and flower basket. By Kio-Raku-Kaujin.  
 (6) The lotus and the swallow. By Giokudo.  
 (7) The convolvulus and the bee. By Giokudo.  
 (8) Toy-dog and pink. By Giokudo.  
 (9) Sparrow and spider on the flower called Ominameshi. By Kioraku Sannin.  
 (10) The cotton flower and gisubana.  
 (11) Mouse and grapes.  
 (12) The pink, chestnut, and rush called Kaya. By Kioraku.

## Room 1. CASE 3.

746. Makimono. Tosa Style.  
 747. Maki-mono, a Japanese picture which is kept rolled up. With a variety of painted scenes by Tan-yu, the most celebrated artist of the Kano School, who was born in 1602 and died in 1674. In this Maki-mono the artist has depicted his scenes in the style of various masters of the Chinese schools as follows:—

## Scene.

- (1) Bird among the peach blossom. In the style of Kisotei.

747. (2) A Buddhist priest with tame tiger and Kanzan and Jutsutoku lying asleep. In the style of Rirewmin.  
(3) Hunting the deer and large fox. Ri-an-tew's style.  
(4) Fruits in bronze dish representing the Chosho school.  
(5) Prize cat chasing butterfly. In Mo-Jeki's style.  
(6) A mountain house and view of distant shrine. After Son-Kan-Taku.  
(7) Two Chinese sages pondering over important document. In the style of Ganku.  
(8) Winter snow and a nature lover admiring the scene. In imitation of Yen-ji-hei.  
(9) The lonely fisherman. In Ba-yen's style.  
(10) The Fuyo, a kind of lotus flower. In the style of Ri-chu.  
(11) A spray of chrysanthemum. In Shunkio's style.  
(12) A moonlight view and figures on lake side. From the Tosa school.  
(13) Chinese musician and poets. In Motonobu's style.  
(14) A party of Buddhists enjoying outdoor life. In the style of Kei-shoki.  
(15) A goddess clothed in a light dress riding over the sea after emerging from the clouds. In Sesshiu's style.  
(16) Fuji and its lovely surroundings.
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## ILLUSTRATED BOOKS.

- AX. Mitsu-nobu, 1445—1543. Illustrations of Mokutan's comic songs. 1 vol.
- A. *Togonobu*, 1664—1729. Koshorono Yamikaikwa-no-Kaida: a ghost story acted in theatres.
- B. *Nishigawa Sukenobu*, 1679—1754. "Yehon Ogura-Yama." The well known poems of one hundred poets. 3 vols.
- B1. Yehon Miyozoshi. 2 vols.
- B2. Yehon-Fuku-Rokujin. 1 vol.
- B3. Miscellaneous Pictures. 1 vol.
- B4. "Yehon Chitose Yama." 1 vol.
- B5. Miscellaneous sketches. 1 vol.
- B6. "Yehon Asuhiyama." 1 vol.
- B7. Yehon Chickau. 1 vol.
- B8. Yehon-ikeno Kokoro. 1 vol.
- B9. Yehon-Fuji noen. 1 vol.
- B10. Yehon Hime Matsu. Educational book illustrating poems. 3 vols.
- B11. "Yehon Tsure taura-gusa." 3 vols.
- C. Shunsin, c. 1715. "Uta-awase." Illustrated poems. 1 vol.
- D. Jensui, c. 1763. Yehon Yoshitsune Shima Meguri. 1 vol.
- D1. Jensui, c. 1763. Educational Book of Morals. 1 vol.
- E. Sa-yen-Katsura, c. 1755. Yehon Nadaka Yama. 1 vol.
- F. "Otogi Daikoku-no Tsuchi." Fairy tale published in 1727 by Nishimura Genroku.
- G. Setsuko-Sai, c. 1756. Yehon Yamato Ronzo. 1 vol.
- H. Giokuzan, c. 1796. "Yehon Zen Taiheiki." 1 vol.
- H1. Giokuzan, c. 1796. Studies from Tanyusai. "Gokoku Teuyn." 1 vol.
- I. Morikuni, 1670—1748. "Yehon shaho Bukuro." 2 vols.
- J. Kamonobunori, c. 1799. "Yeiben Taikoku." 2 vols.
- K. Toyohiro, 1773—1828. "Katakiuchi Kumano-haraobi." 1 vol. Published 1807.
- K1. Toyohiro, 1773—1828. Tenpo Masamune Kumano. 1 vol.
- L. Reuzan, c. 1813. "Yehon Konrei Nichishirabe." Wedding pictures. 2 vols.

- M. Shinko O-ishi Ma-tora. Jingo Andon. Published 1800.  
1 vol.
- M1. Shinko O-ishi Ma-tora. Jingo Andon. In colours. Published 1800. 1 vol.
- M2. Shinko O-ishi Ma-tora. Jingo Andon. In colours. Published 1800. 2 vols.
- N. Hokusai, 1760—1849. Santai Gafu. 1 vol.
- N1. Hokusai, 1760—1849. Banshoku Zuko (early). 5 vols.
- N2. Hokusai, 1760—1849. Hokusai-Sogwa (early). 1 vol.
- N3. Hokusai, 1760—1849. Hokusai-Meisho. 3 vols.
- N4. Hokusai, 1760—1849. Hokusai-Maugwa (early). 6 vols.
- N5. Hokusai, 1760—1849. Hokusai-Maugwa. Miscellaneous.  
15 vols.
- N6. Hokusai, 1760—1849. Hokusai Dochingafu. 2 vols.
- N7. Hokusai, 1760—1849. Manshoku Zuko. 11 vols.
- N8. Hokusai, 1760—1849. Kacho Gaden. "Flowers and birds."  
3 vols.
- N9. Hokusai, 1760—1849. Pictures from the drama Joruri  
Zetsuku. 1 vol.
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